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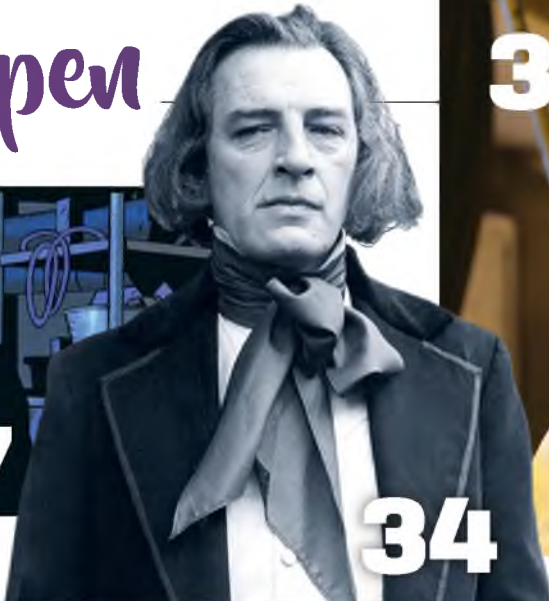


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DOCTOR WHO MAGAZINE

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THANKS TO: Timothy X Atack, Ian Atkins, Richard Atkinson, Keith Barnfather, Peter Bennett, Ken Bentley, David Bradley, Nicholas Briggs, Kate Bush, Peter Capaldi, Chris Chibnall, Nicki Coles, Michael Cregan, David Darlington, Russell T Davies, Gabby De Matteis, Albert DePetrillo, Sally de St Croix, John Dorney, James Dudley, Matt Evenden, Andy Frankham-Allen, Jared Garfield, Hermione Gregory, Scott Gray, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Tess Henderson, Will Howells, Sir Derek Jacobi, Chris Johnson, Gareth King, Jacqueline King, Matt Lucas, Pearl Mackie, Christine McLean-Thorne, Brian Minchin, Steven Moffat, Hayley Nebauer, Andrew Pixley, Simon Power, Emma Price, Peter Purves, Philip Raperport, Justin Richards, David Richardson, Edward Russell, Jim Sangster, John Smith, Michael Stevens, Matt Strevens, Rachel Talalay, Lily Travers, Matthew Waterhouse, Catherine Webb, Tony Whitmore, Jodie Whittaker, Mike Wild, Anneke Wills, Nikki Wilson, Catherine Yang, BBC Wales, BBC Worldwide and bbc.co.uk

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In October I was lucky enough to visit Crete for a week's holiday. The trip included a brief stay in the small town of Agios Nikolaos on the east coast. We were strolling around the lake next to the harbour when I spotted a freestanding metal sign on the pavement. The notice explained that we had arrived at the location for *The Lotus Eaters*, the BBC2 series starring Ian Hendry and Wanda Ventham. Years ago I produced the special features for the *Lotus Eaters* DVDs, so naturally I was curious. I looked up at the taverna which had been the site of Shepherd's Bar, the hub of the drama. I must admit it didn't look immediately recognisable, but Agios Nikolaos has changed a lot since the early 1970s.

Over lunch I reflected on the fact that I've never seen anything like this outside one of *Doctor Who*'s numerous locations. We don't expect a blue plaque for *The Dalek Invasion of Earth* on Westminster Bridge, or a statue in Trafalgar Square for *The Day of the Doctor*, but wouldn't it be great to pop into a pub or cafe and discover that

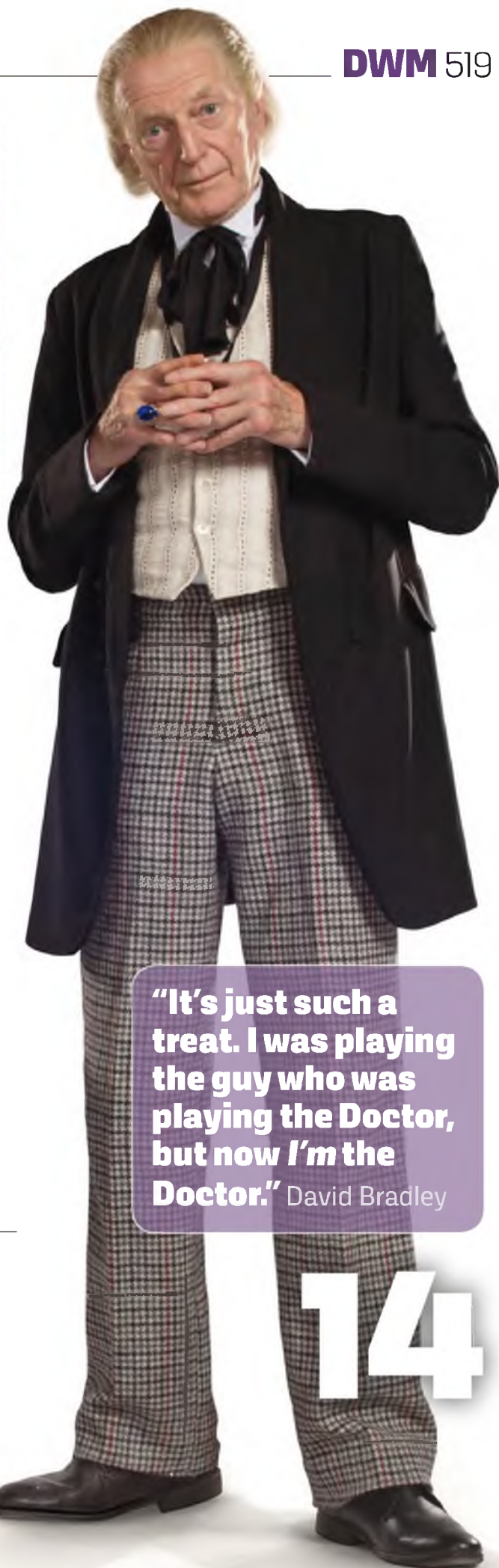
you were sitting where one of your favourite episodes had been filmed?

While it was lovely to see that a quiet corner of Crete still remembers *The Lotus Eaters*, there's no denying that the series has been consigned to history. Only a few *Doctor Who* landmarks are celebrated in the same way, and that's possibly because our show's intriguing future is even more compelling than its admittedly fascinating past.

Something else I realised in October is that **Doctor Who Magazine** can now celebrate 38 years of continuous publication. This longevity is entirely down to our loyal readers and hardworking contributors.

It was lovely to discover that one of our newest fans is David Bradley, who plays the First Doctor in the Christmas Special *Twice Upon a Time*. On page 19 David talks about what it would mean to him to star on one of our front covers, and we're happy to oblige. We can't wait to see *Twice Upon a Time*, and we know he's going to be brilliant.

Marcus



"It's just such a treat. I was playing the guy who was playing the Doctor, but now I'm the Doctor." David Bradley

Panini magazines



Doctor Who Magazine™ Issue 519 Published November 2017 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2014. BBC logo © BBC 1996. *Doctor Who* logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K9 image © BBC/Bob Baker/Dave Martin 1977. Licensed by BBC

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Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

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Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

ALLY AWARD

■ *Doctor Who* has won a *PinkNews* Ally Award for its long-standing LGBT inclusiveness. The award was collected by Pearl Mackie, who played *Doctor Who*'s first openly gay companion Bill Potts, along with outgoing executive producer Brian Minchin.

Speaking to *PinkNews*, Pearl said: "It's lovely to be able to accept this award on behalf of *Doctor Who*. It's a testament to how well she [Bill] was received and how well people responded to having an out lesbian on a mainstream TV show. I met a couple of young girls who were BAME, and talked to me about how watching Bill on *Doctor Who* enabled them to come out and feel comfortable with their own sexuality. For me, that's a massive achievement."

2018 ANNUAL

■ *Doctor Who's Official Annual 2018* is out now. The book includes information on the 2017 series, fact files on the latest monsters, comic strips, stories, puzzles and activities, and will appeal to fans who are young or young at heart. It's published by Penguin, with an RRP of £7.99.



WHO-LOGY UPDATE

■ BBC Books will publish an updated version of *Doctor Who: Who-ology*. The book, which was originally issued in May 2013, contains information and trivia on the entire run of *Doctor Who*. The 'regenerated' version will include the Twelfth Doctor's three series of adventures. *Who-ology*, written by Cavan Scott and Mark Wright, will be available from 11 January 2018, RRP £14.99.



New Friends for the Doctor

Bradley Walsh, Tosin Cole and Mandip Gill will star as Graham, Ryan and Yasmin alongside Jodie Whittaker's Thirteenth Doctor next year.

Doctor Who's head writer Chris Chibnall has described the new cast members as "three of Britain's brightest talents". Actor, comedian, singer and TV presenter Bradley Walsh is known for playing Danny Baldwin in *Coronation Street* (2004-06) and DS Ronnie Brooks in *Law & Order: UK* (2009-14) as well as hosting ITV game show *The Chase* (2009-present) and variety show *Tonight at the London Palladium* (2016-present). In 2008, he played the Pied Piper (aka Odd Bob the clown, aka Elijah Spellman) in *The Sarah Jane Adventures* story *The Day of the Clown*. Actress and singer Sharon D Clarke will also be joining the show as a recurring character.

Bradley, who remembers watching William Hartnell as the First Doctor, says, "I was petrified but even though I'd watch most of it from behind the sofa through my fingers, I became a fan. Am I thrilled to be part of this whole groundbreaking new dawn for the Doctor? Oh yes!"



The new cast: Mandip Gill, Bradley Walsh, Jodie Whittaker and Tosin Cole.

Jodie Whittaker says, "I am so excited to share this huge adventure with Mandip, Tosin and Bradley. It's a dream team!"

Mandip Gill and Tosin Cole have both starred in Channel 4 soap opera *Hollyoaks*. Tosin played Neil Cooper from 2011 to 2012, while Mandip's character Phoebe Jackson was a regular from 2012 to 2015. Tosin is no stranger to science fiction, having appeared briefly in *Star Wars Episode VII: The Force Awakens* in 2015. Meanwhile, since leaving *Hollyoaks* Mandip has had guest roles

in *Cuckoo* (2016), *Doctors* (2016), *The Good Karma Hospital* (2017) and *Casualty* (2017).

Sam Hoyle has joined *Doctor Who*'s executive producer team (alongside Chris Chibnall and Matt Strevens), while Jamie Childs is the first director to be working on the 2018 series. Earlier this year, Jamie directed the scene which introduced Jodie Whittaker as the Thirteenth Doctor. The next series of *Doctor Who* – launching in autumn 2018 – will be a ten-week run of 50-minute episodes, with the first episode an hour long.

Shada Animation

BBC Worldwide has announced that it will be releasing the abandoned 1979 *Fourth Doctor* story *Shada*, written by Douglas Adams, as a brand-new animation.

It will be produced by the team behind last year's successful animation of the missing *Doctor Who* story *The Power of the Daleks* (1966).

A version of *Shada* was released on video in 1992, and later on DVD in 2013, with Tom Baker providing linking material for the missing scenes. In 2003, the official *Doctor Who*

website produced a web animation of the story to mark *Doctor Who*'s 40th anniversary. An acclaimed novel based on the story was written by Gareth Roberts and published in 2012.

BBC Worldwide's 2017 release will combine the original, remastered live-action footage from 1979 with new colour animation. It will feature newly recorded voices of the original cast – including Tom Baker as the Fourth Doctor and

Lalla Ward as Romana – performing the original script.

"*Shada* was one of my favourite *Doctor Who* stories," says Tom Baker. "I'm so glad BBC Worldwide have found a way to bring fans a complete visual version."

Shada will premiere in Australian cinemas on 24 November and will be released as a digital download on the same day. It will be released on DVD, Blu-ray and as a Steelbook on 4 December. The next issue of *DWM* will look at the making of this latest version.



RIVER SONG MEETS THE FOURTH DOCTOR

River Song will be teaming up with the Fourth Doctor on audio, as Tom Baker joins Alex Kingston for the fourth series of *The Diary of River Song*.

River has already starred alongside the Tenth, Eleventh and Twelfth Doctors on TV and has run into the Fifth, Sixth, Seventh and Eighth Doctors in her Big Finish audio adventures. She met the Eighth Doctor (Paul McGann) in *The Diary of River Song: Series One* and was joined by the Sixth and Seventh Doctors (Colin Baker and Sylvester McCoy) for Series Two. In Series Three (available from January 2018), River Song and the Fifth Doctor (Peter Davison) will battle Madame Kovarian (Frances Barber). *The Diary of River Song: Series Four*, featuring River Song and the Fourth Doctor, is scheduled for release in August 2018.



The Doctor's Daughter is Back

Georgia Tennant (nee Moffett) will reprise her role as the Doctor's daughter Jenny, last seen in the 2008 episode *The Doctor's Daughter*, in a new series of Big Finish audio dramas.

Jenny will be joined by her own companion, Noah, played by Sean Biggerstaff. "I'm so thrilled to be joining forces with Big Finish to bring Jenny back," Georgia says. "As we head into the 21st century, finally a female Time Lord in charge of her own spaceship... oh wait!" "I'm very proud of the female role models we have in our catalogue," says Big Finish producer David Richardson. "River Song, Bernice Summerfield, Sarah



Jane Smith, Charlotte Pollard among them – and in Jenny we have another brave, bold, intelligent woman who risks everything to save and protect others."

Jenny: The Doctor's Daughter will include the following stories: *Stolen Goods* by Matt Fitton, *Prisoner of the Ood* by John Dorney, *Neon Reign* by Christian Brassington and *Zero Space* by Adrian Poynton. As well as starring as Jenny, Georgia is associate producer of these adventures.

Jenny: The Doctor's Daughter will be released in June 2018. It's available for pre-order now, priced £23 as a CD box set or £20 to download from bigfinish.com.

DALEKESE BOOK

Obverse is publishing *Easy Dalekese*, an unofficial book to raise money for charity. Written by Finn Clark, it's a complete guide to the language of the Daleks, using the dialogue and lettering seen in *Doctor Who*'s TV episodes, comics, books, board games and computer games. All the profits from this one-time release will go to Children in Need. It's on sale until 30 November 2017, priced £19.95 and available from obversebooks.co.uk



DWM YEARBOOK

The *Doctor Who Magazine* Yearbook 2018 will be published by Panini on 28 December 2017, priced £5.99. This special edition covers all the episodes of *Doctor Who*'s most recent series plus new and exclusive features. The magazine also includes a look at the special effects of the 2017 series, an interview with Ysanne Churchman, Warlord Games' *Into the Time Vortex* miniatures game, and a chat with the people behind the Australian comedy chat show *Whovians*.

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Keeping tabs on what the cast and crew of *Doctor Who* get up to away from the series...

RED CARPET DOCTORS

■ **Jodie Whittaker** strode the red carpet at Picturehouse Central on 12 October for the BFI London Film Festival world premiere of *Journeymen*, in which she plays Emma (the film is released on 16 February), and attended ActionAid Survivors' Runway fashion show at the Truman Brewery on 10 October. **Peter Capaldi** was at the BAFTA Cymru Awards at St David's Hall, Cardiff on 8 October.

BRADLEY IN NEVERLAND

■ **Bradley Walsh**, whose second album *When You're Smiling* was released on 10 November, is Mr Smee in *Peter Pan: Christmas in Neverland*, the 'World's Biggest Panto' (trailer at tinyurl.com/BradleyPan). The show plays at Birmingham's Barclaycard Arena (20-24 December) and Wembley's SSE Arena (29-30 December). **Mandip Gill** plays Reema in asylum-seeker film *The Flood*, due in 2018.



Sharon D Clarke in the title role of *Caroline, or Change*.

QUEEN SHARON

■ **Sharon D Clarke** plays Queenpin in forthcoming sci-fi picture *Tau*. She reprises her acclaimed Chichester performance as maid Caroline Thibodeaux in the Olivier Award-winning musical *Caroline, or Change* at Hampstead Theatre from 12 March to 21 April (tickets via tinyurl.com/ChangeMyDear). She hosted the UK Theatre Awards at London's Guildhall on 15 October, where the winner of Best Musical Production was *Everybody's Talking About Jamie* with lyrics by **Tom MacRae**, and Best Presentation of Touring Theatre went to *Fantastic Mr Fox*, with songs by **Arthur Darvill**.

SMITH'S CROWNING GLORY

■ **Matt Smith** plays Prince Philip for the final time in the second season of Netflix's *The Crown* on 8 December (**Olivia Colman** takes over as the

Queen in Season Three). **Jenna Coleman** made the *Radio Times* cover as the second series of *Victoria* culminated, and there was a Q&A at Kensington Palace on 9 October. Jenna also attended BAFTA's Breakthrough Brits party at Burberry's, Regent Street, on 25 October.

NARDOLE & JO

■ **Matt Lucas**, who was on *The Graham Norton Show* on 13 October and *Loose Women* on 16 October (tinyurl.com/LooseLucas), plays Panhandler in comedy short *Cabiria*, *Charity*, *Chastity*. He was delighted when **Katy Manning** turned up for his book launch on 3 October.

GATISS REVAMP

■ **Mark Gatiss** co-adapted/directed Radio 4's *The Unquenchable Thirst of Dracula* on 28 October then appeared the following day on C4's *Sunday Brunch* and as a *West End Bares* presenter at the Novello Theatre. He is joined for *The League of Gentlemen* Christmas specials by *The Next Doctor*, **David Morrissey**.

WITHNAIL & WHO

■ **Paul McGann**, who provides the voiceover for charity Unchosen's video *What Do You See?*, about modern slavery (tinyurl.com/McGannSlavery), attends a 30th anniversary *Withnail & I* screening at Bristol's Arncliffe on 9 December. He was at *Heisenberg: The Uncertainty Principle*'s opening at Wyndham's Theatre on 9 October along with **Arthur Darvill**. **Tom Baker** returned to voice Bendo for Disney XD's *Star Wars Rebels* fourth and final season on 16 October.

A WORD FROM THE DOCTOR

■ **Christopher Eccleston**, who (as its patron) opened the Leigh Short Film Festival on 7 October, is Maurice Scott in the second series of BBC One's *The A Word* until 12 December. He features in *The Acting Class* (trailer via tinyurl.com/ActingEcc), a documentary about classism in the acting profession, and contributed to



Christopher Eccleston as Maurice Scott and Molly Wright as Rebecca Hughes in *The A Word*.



Sylvester McCoy as the boss of the fairies in the second series of the UKTV comedy *Zapped!*, which premiered in October.

a post-screening Q&A at London's Rio Cinema on 8 October.

DUCKTOR DONNA

■ **David Tennant** and **Catherine Tate** reunited for *Duck Tales: Terror of the Terra-Firmians!* (clip via tinyurl.com/DuckTate), with Tate voicing villain Magica De Spell, Sorceress of the Shadows. She's also the witch Baba Yaga in animation *Monster Family*, which opened in the US on 5 October. David, who voices BBC One's 30-minute festive animation *The Highway Rat*, expected on Christmas Day, joins **Olivia Colman** on 7 December for a sold-out charity celebration at Winchester Cathedral. He narrated All 4's *Inside Birmingham Children's Hospital*'s final episodes on 4 and 11 October, and also *Trust Me: I'm a Robot* for C4's *Rise of the Robots* season. *WIA*'s finale featured him voicing over a TARDIS sequence.



Carole Ann Ford in *Moonstrike*.

CAPTAIN CHRISTMAS

■ **John Barrowman** commences *Dick Whittington* at Manchester Opera House on 9 December (tickets via tinyurl.com/BarrowWhit), having recorded ITV2's *Celebrity Juice* Christmas special on 2 November and *Loose Women* the following day.

Frazer Hines, who dropped into the Woolpack on 16 October to celebrate *Emmerdale*'s 45th anniversary, narrates the Royal Hospital School in Holbrook's *Christmas Extravaganza!* on 9 December.

MISSING NO LONGER

■ Recently returned to TV archives: *Five Hours to Kill* (broadcast 14 March 1963), an episode of BBC World War II resistance drama *Moonstrike*, featuring **Carole Ann Ford** as Marguerite with **Dudley Simpson** music; and an audio-only recording of *The Canterville Ghost* (23 December 1962), with **Bernard Cribbins** as Simon de Canterville. The BFI presents *The Abominable Showman*, a season devoted to **Sydney Newman**, from 4-20 December – full details at tinyurl.com/BFIAbominable.

GRINNING DRAGON

■ Davros **Julian Bleach** is the Dragon in *Saint George and the Dragon* at London's Olivier Theatre until 2 December, then reprises the role of vengeful clown Barkilphedro in musical *The Grinning Man* at the Trafalgar Studios from 5 December to 17 February.

OBITUARY

■ **Paddy Russell**, *Doctor Who*'s first female director – responsible for *The Massacre of St Bartholomew's Eve* (1966), *Invasion of the Dinosaurs* (1974), *Pyramids of Mars* (1975) and *Horror of Fang Rock* (1977) – died on 2 November, aged 89. *DWM* will feature a full tribute to Paddy next issue. **DWM**



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Galaxy Forum

Your views on the ever-changing world of Doctor Who...

The announcement that Bradley Walsh, Tosin Cole and Mandip Gill will be joining Jodie Whittaker's Doctor for the 2018 series of *Doctor Who* has generated quite a lot of excitement...

THE DOCTOR'S NEW FRIENDS

■ JCB101 EMAIL

We now know the new TARDIS team: Bradley Walsh (also known as Odd Bob the Clown from *The Sarah Jane Adventures* story *The Day of the Clown*) as Graham, Tosin Cole as Ryan, Mandip Gill as Yasmin and, of course, the brilliant Jodie Whittaker as the Thirteenth Doctor. New Doctor, new members of the TARDIS, new head writer... I cannot wait for what Chris Chibnall has in store. Bring on Series 11!

■ HARRISON LONDON

I'm over the moon to have Bradley Walsh on board! His career has been on the up in the past ten years: he's had two albums out, a prime-time TV slot with quiz show *The Chase*, and now he's part of the greatest programme on television. He and Jodie will make a rip-roaring duo. Needless to say, the chase is on!

■ IAN BRANCH EMAIL

I was excited when I heard the rumours earlier this year of Bradley Walsh joining *Doctor Who*. I'm extremely happy now



Bradley Walsh starred as the mysterious Elijah Snelman in *The Sarah Jane Adventures* story *The Day of the Clown* (2008).

that the rumours have been confirmed! Bradley Walsh is a celebrity with a long and brilliant history on and off TV. He will bring a lot to the programme. Although I'm sad to be losing a brilliant Doctor in Peter Capaldi, I'm excited and looking forward to the new casting. Welcome, Jodie Whittaker and a great selection of stars to my favourite programme. It's in safe hands.



Mandip Gill as Shazla Amin in *Tardis* (2016).

BACK TO BASICS - WITH A TWIST?

■ JESSICA COGAN NEW JERSEY, USA

They had me at Bradley Walsh. As for the others, I'm not familiar with Tosin Cole or Mandip Gill's work but I'm excited to see what they have to offer. I'm hip to the TARDIS team idea – if, indeed that's what it'll be. After quite a long run with a one-on-one Doctor-companion relationship, somehow this feels like going back to basics, but with a twist. It will be interesting if the 'friends' are mixed and matched for each episode to highlight this Doctor's character development.

I think it intriguing that the production team has chosen to use the word 'friends' rather than the usual 'companions' to describe the new cast. Does this perhaps indicate an adjustment in the view the Doctor will have regarding the people that accompany her on her adventures? Will the Doctor no longer see them as someone to show the universe to, but people to experience the universe with? Only time will tell.

Jessica's letter wins her a copy of *Tenth Doctor Novels*, a talking book collection of eight original novels featuring the Tenth Doctor and Martha. It's available now from BBC Audio priced £40 on CD.



■ SIMON IBISON EMAIL

I must say that I think the new TARDIS crew look terrible, and as such I'm really excited. I've hated every TARDIS crew on sight, and I've always ended up loving them. Bring on Bradley!

■ DYLAN FLETCHER EMAIL

I couldn't be happier with this casting choice. It feels like it's harkening back to some of the TARDIS teams from the original run

of *Doctor Who*: Ian, Barbara and Susan, then Ben, Polly and Jamie in the 1960s; and Turlough, Nyssa and Tegan in the 1980s. I can barely contain myself. This is bound to be one hell of a series!

■ ANDREA LAFORD MASSACHUSETTS

I confess that I prefer a one-companion dynamic for *Doctor Who*. With more than one companion, the TARDIS feels overladen to me. Having said that, now three characters have been announced, I'm looking forward to the storylines involving Yasmin, Ryan and Graham.

My first impression from looking at the cast photo released with the announcement was that it gave off a *Sarah Jane Adventures* vibe. Living in the USA, I've never seen an acting performance by Bradley Walsh. The same goes for Mandip Gill and Tosin Cole, who I believe are best known as UK soap-opera actors. Although I've never had the opportunity to witness the talents of these three, I'm certain great care was taken in choosing them. I know I will enjoy their performances. I heartily look forward to the 2018 series.

■ MARK ROYLE-EVATT EMAIL

I've seen plenty of comments on social media around the latest casting announcement and, I'll be honest, it leaves me puzzled. For some it means the show will be

THE Daft DIMENSION BY LEW STRINGER





Simon Powell's TARDIS artwork. ▲

◀ Kieron Ward's Twelfth Doctor in the TARDIS.

amazing, and for others that it'll be ruined. I'm wondering, how do these people know? Bradley Walsh apart, I know nothing about the actors who have been cast, so I've got an open mind. Remember when Billie Piper was cast, and people dismissed her as just a pop star? How amazing did she turn out to be? She's gone from strength to strength since, winning awards and producing the best performance I've seen in the play *Yerma*. So for me, it's a wait and see. Let everyone involved get on with making the show, and let's see what kind of show they produce. That's the exciting thing at the moment – none of us knows!

On another note, when representing diversity is clearly now such an important issue (which is a good thing), I'm hoping for the day we see a companion with a disability travelling with the Doctor. As someone born with cerebral palsy, I say this fully aware it would present challenges, but it would be amazing to see.



Thanks for the letter Mark. It's an interesting idea. Back now to the 2006 TARDIS team of the Tenth Doctor and Rose Tyler, who have returned on audio in Big Finish's *Tenth Doctor Adventures: Volume Two*, available from bigfinish.com. You've shared some of your memories of the Doctor and Rose with us...

TEN AND ROSE

■ **REES MARSHALL**
EMAIL

I remember tuning in to see *New Earth* back in 2006. I'd seen glimpses of *Doctor Who* before, but this new dynamic of the Tenth Doctor and Rose drew me into the

world of *Doctor Who*. Throughout the 2006 series, I grew with Ten and Rose, and when they departed it was one of the most heartbreaking moments in *Doctor Who* history. I am super excited for *The Tenth Doctor Adventures: Volume Two* as it will recreate the magic of my childhood memories.

■ **THAIS AUX** SAO PAULO, BRAZIL

The Tenth Doctor and Rose were one of the best TARDIS teams of all time! The actors' chemistry was excellent and they perfectly delivered the stories which were so beautifully crafted by Russell T Davies. I think this was one

of the best eras of the series because there was such tenderness, such sweetness between them both. Deep down, I believe Rose could bring out the best side of the Doctor.



■ **NICK SAVAGE** (19) RUGBY
David Tennant as the Tenth Doctor was my childhood hero. His exuberant personality and evident love for life brought me endless joy every Saturday growing up and he remains one of my favourite Doctors. I'll never forget the day I received a signed photo from David in the post after I had sent him a letter. It was truly one of the highlights of my life. Thank you, David, for being both a phenomenal Doctor and a very kind man.

■ **OLIVER JENKINS** EMAIL

My Doctor has always been David Tennant, and my companion is Rose Tyler. This duo completely enveloped my life in 2006. I was at primary school at the time, and it was a horrible place for me. I have Asperger's Syndrome and because of this I was bullied badly. But one thing that did connect me to the few friends I had at the time was *Doctor Who*. The Doctor and Rose helped me escape from a tormented childhood. They took me to a universe of endless possibilities, where it was okay to be different, and where all you needed to save the world was your wits and an open heart.

A few years later I met David and Billie at a convention and I told them how much they meant to me. The Doctor and Rose are the ultimate TARDIS crew. They encapsulated my childhood and were my friends at a time when I had very few.

■ **MARK HALLORAN** (11)
AUSTRALIA

One of my favourite memories of the Tenth Doctor and Rose was in 2006, when they said goodbye to each other on the beach in *Doomsday*. It was sad, but it was a great goodbye scene. It was unlike most other goodbyes to companions. ▶

WHO TUBE

Introducing the *Doctor Who* cast of 2018...



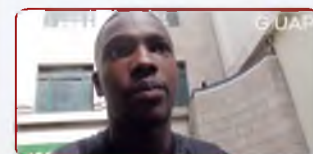
■ While on stage together at the London Palladium, comedian Brian Conley gives his best impression of Bradley Walsh. Go to:

tinyurl.com/BradleyImpression



■ When Mandip Gill's *Hollyoaks* character Phoebe McQueen was killed off, the actress went on a farewell mission to track down her killer! Go to:

tinyurl.com/MandipsFarewell



■ Video magazine *GUAP* interviewed Tosin Cole earlier this year. Tosin talks about what being an actor means to him. Go to:

tinyurl.com/TosinInterview



■ Also joining the *Doctor Who* cast is actress and singer Sharon D. Clarke. Sharon lent her voice to the track (*I Wanna Give You*) *Devotion* by house music band Nomad in 1991.

Go to: tinyurl.com/SharonDevotion



■ Here's Jodie Whittaker and Christopher Eccleston in a scene from the National Theatre's acclaimed 2012 production of Sophocles' tragedy *Antigone*. Go to:

tinyurl.com/JodieAntigone

WE ALSO HEARD FROM

Get in touch with us via Twitter...

@geoffcockwill Great interviews with David Tennant and Billie Piper in *DWM* 518 – can't wait for the Big Finish audios!

@badblokebob Things I knew: the Tenth Doctor is married to the Doctor's daughter who's really the Fifth Doctor's daughter. Things I learnt in *DWM* 518: they first met on 23 November – *Doctor Who*'s anniversary! This is a wind-up now, isn't it?

@paul_bowler Enjoying a lazy afternoon with a nice cuppa tea and reading *DWM* 518 – great issue!

@AndrewLeeQuinton Cannot wait to see what adventures the Thirteenth Doctor and her new friends will have in Series 11. I want them to face Davros and the Daleks.

■ ZEDA FALCOR EMAIL

I love how the bond between the Tenth Doctor and Rose kept getting stronger and stronger throughout their series together. This made Rose's departure even more heartbreaking. When Rose returned in 2008 in *The Stolen Earth*, the expression of joy on the Doctor's face seemed so genuine. I was very happy when Rose and the human Tenth Doctor got to stay together in the end – it was what we'd all been waiting for. I wish they would come back again. After all, the human Doctor does have a piece of the TARDIS...

Robert Sienicki's *Doctor Who* poster. ▶

▼ Richard Chalk's First and Second Doctor.



▼ Beverley Dobson's Cross-stitch Dalek.



■ PATRICK EOTAC EMAIL

Sometime last year, I noticed a strange sci-fi show playing on Disney XD and decided to check it out. I almost immediately fell in love with the lead characters, Rose and the Doctor. That love led to me buying a plethora of *Doctor Who* novels (which are now some of my favourite books of all time). Now that Big Finish is bringing them back, I can't wait for the nostalgia.

We love the Tenth Doctor and Rose too. Hopefully they'll return to Big Finish soon. Now, in *DWM* 518, reader Francis Cave wrote to *Galaxy Forum* questioning why (fictionally speaking) it has only recently come to light that Time Lords can change their gender...



■ BEN SCOTT EMAIL

To (maybe) answer Francis Cave's question... It seems that gender change in regeneration is a rare occasion. It's taken the Doctor to get to his second regeneration cycle before it happened, and it's been stated the Master has had at least two to three cycles before becoming Missy. The General in 2015's *Hell Bent* regenerated ten times before becoming male. Romana has only regenerated twice, so it could be said that it's so rare that we just haven't see it previously in the series. It being part of the Time Lords' recent history as an update during the Time War wouldn't make much sense, considering the Corsair (mentioned in 2011's *The Doctor's*

Wife), and we have to assume the Doctor knew him/her before the War.

Any finally, here's some good advice from one of our younger readers...

TIMES CHANGE

■ LOGAN PARKER (12) EMAIL

Doctor Who is a show like no other. With (most) other shows, if you dislike the main character (or even the whole cast) it's hard to like the show. However, with *Doctor Who*, that doesn't matter because it changes all the time. The show has 54 years of stories with 13 different leads! So if you love *Doctor Who* but are uncertain about the new Doctor, why not rewatch your favourite era of the show and remind yourself how much you love *Doctor Who*?

Please start sending in your Christmas-themed letters and artwork. We'll print the best of them in the next issue! *DWM*



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Double Bill

Four years ago he played William Hartnell in BBC Two's *An Adventure in Space and Time*. Now David Bradley is returning to the fold, this time as the First Doctor himself. But can he make the old seem new?

INTERVIEW BY **BENJAMIN COOK**

Opposite page:
David Bradley as the
First Doctor in *Twice
Upon a Time* (2017).

Top: David at the
San Diego Comic-Con
in 2013.

Photo © Gage Skidmore.

Inset right:
A first-generation
Cyberman from
*World Enough and
Time* (2017) – who
we'll see again
this Christmas!

Below: In *The Doctor
Falls* (2017), the
Twelfth Doctor (Peter
Capaldi) arrived at
the South Pole... and
set eyes on his first
incarnation.

Dr Who is catching 40 winks on Snowcap base, while Polly keeps watch. Five minutes ago, actor David Bradley, who plays the 450-year-old time-traveller, asked his co-star Lily Travers, a picture in pink as his assistant Polly, to keep a lookout: "If I shut my eyes, nudge me if they call me, then I'll know, all right?" Now, slumped in a folding chair in the darkest corner of a BBC TV studio, David is copping a snooze and dreaming, no doubt, of alien sand and the cries of strange birds as they wheel in another sky. Lily's sat next to him, flicking through a copy of *Heat*.

It's 11.00am on Monday 3 July 2017. But in the harsh, inhospitable climes of Cardiff Bay, it's December 1986, the height of the Antarctic summer.

A South Pole space tracking station has been faithfully recreated in Roath Lock Studio 3, just in time for Christmas. Devoid of emotions, their bodies replaced with plastic and steel, the Cybermen are here too. One – his name's Liam – is

quizzing Lily about her blonde do. "It's a wig," she explains.

"It's not your own hair?" asks Cyber-Liam.

"No," she laughs.

"It's the ridiculous day," enthuses Rachel Talalay, the director. (Well, ridiculous in a good way.) "It's like" – she taps her temple – "I'm screaming in there, 'Fangirl! Fangirl!'" Behind her, two Mondasian fellas are having their handle-shaped headgear put on. Three more

are limbering up. "You can't really go wrong with a Cyber close-up, can you?" says Rachel.

"It's so awesome."

"Final checks, please," calls out first assistant director Mark Hedges. He reminds the Snowcap technicians to "look scared and busy".

Something's coming.

Something big.

Someone had better give David a nudge. Dr Who is required.

"The fear of the unknown and letting go; I think that's something we can all recognise," David tells **DWM** later, between takes. "When a great job or a great holiday's coming to an end, however big

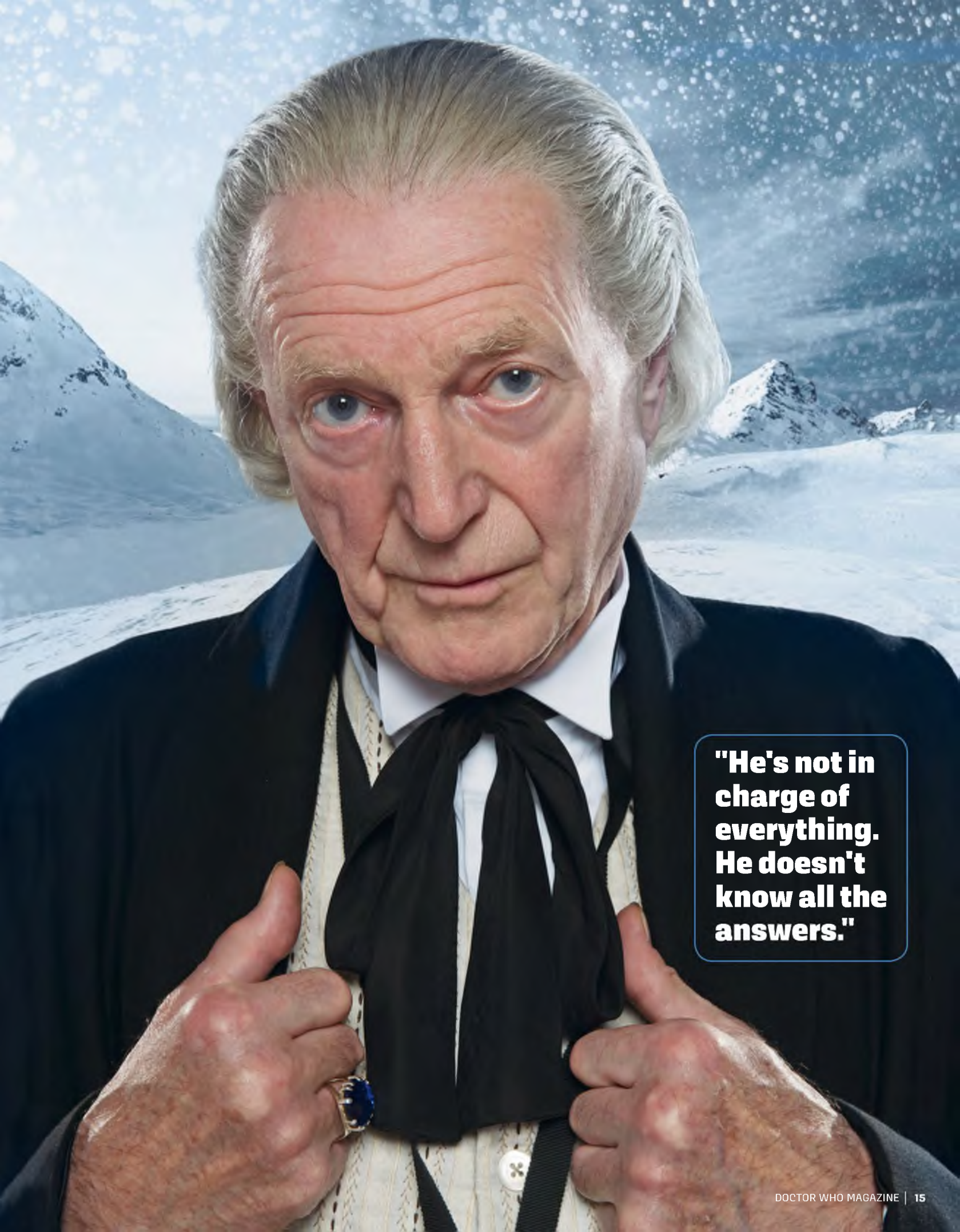
or small it is, it's hard to make that leap and say, 'Oh, it's back to real life.' But obviously," he adds, furrowing his Father Time eyebrows, "this is on a much more cosmic scale, *his* dilemma." He means the First Doctor, who's full of strange fears and mysterious forebodings. And he's not the only one.

This is *Doctor Who*'s 2017 Christmas Special, *Twice Upon a Time*, written by soon-to-depart showrunner Steven Moffat. At the end of July's *The Doctor Falls*, the TARDIS took Peter Capaldi's Twelfth Doctor, mortally wounded but refusing to regenerate, to a bleak, forbidding snowscape ("Wherever it is, I'm staying"). There he bumped into his former self, walking away from his own fateful encounter with the original Cybermen in *The Tenth Planet* (1966). *Twice Upon a Time* picks up where they left off: Doctors One and Twelve, in the Antarctic, not wanting to go.

"He's not in charge of everything," David says of the First Doctor. "He doesn't know all the answers. In fact, he admits he doesn't know many answers at all. 'What's happening? Where are we? Why are we here?' He asks a lot of questions. At the same time, there's that arrogance of saying, 'You may be a Doctor, but I am the Doctor.' It's like an old actor giving up a part, and the younger actor taking over; he wants to pass on any advice he can give, but he wants the other one to know that he was the first and the best." He laughs.

So it's competitive? "Not between me and Peter," says David. "It's been a great pleasure working with Peter. I think he's fabulous. He's got the right amount of quick-wittedness, and eccentricity, and the wild imagination. And he looks great. But in terms of the characters? Yes, there's a rivalry. 'I'm the Doctor.' 'No, I'm the





"He's not in charge of everything. He doesn't know all the answers."



Above left: Susan (Carole Ann Ford) with her grandfather the First Doctor (Richard Hurndall) in *The Five Doctors* (1983).

Above right: Heather Hartnell (Lesley Manville) and William Hartnell (David Bradley) at home with their granddaughter Judith Carney (Cara Jenkins) in *An Adventure in Space and Time* (2013).

Below left: Peter Capaldi prepares to record a scene for *The Lie of the Land* (2017) with script supervisor Nicki Coles.

Below right: A Cyberman features in Nicki's "favourite bit" from *The Tenth Planet* (1966).



◀ Doctor: 'I'm the first one.' 'Yes, but...' There's a little bit of one-upmanship, but also a creeping admiration and appreciation of the other, from both sides."

Once upon a time, the Doctor was played by William Hartnell – from *Doctor Who*'s launch in November 1963 until *The Tenth Planet* in October 1966. Since Hartnell's death in April 1975, several actors have given us their First Doctor. Richard Hurndall in *The Five Doctors* (1983) was the first to step into Hartnell's shoes, metaphorically speaking; then came former companions William Russell and Peter Purves, in various Big Finish audios; voiceover artist John Guilor, albeit briefly, in *The Day of the Doctor* (2013); and Michael Jones played him as a child (probably) in *Listen* (2014). Now David takes up the mantle, having previously portrayed Hartnell himself

in *An Adventure in Space and Time* (2013), the Mark Gatiss-penned BBC Two drama about the creation of *Doctor Who*. (Coincidentally, or not, Gatiss guest stars in *Twice Upon a Time* as a First World War captain taken out of time.)

How does it feel to be a legitimate, canonical Doctor at last – joining a long line of amazing actors? "It's just such a treat," says David. "I was playing the guy who was playing the Doctor, but now I'm the Doctor. I think I can count myself as part of that TV ancestry...? It's absolutely thrilling. My son sent me a little video clip of my granddaughter, Ilaria, this morning. She'd been watching the end bit of the last episode [*The Doctor Falls*] – obviously he'd shown her – and she just said, 'My granddad is Doctor Who.'" He smiles proudly. "I thought, 'Ohhh!' That's like when I played William Hartnell, and

his granddaughter [Judith, later Jessica, Carney] was portrayed as a six-, seven-year-old little girl. Jessica herself – who's now grown up, of course – was around for a lot of the filming [of *An Adventure in Space and Time*]. To her, her granddad is still Doctor Who."

In 1965, in an interview with the *Sunday Mirror*, Hartnell said of the Doctor: "I love being this eccentric old man. I love it when my granddaughter, Judith, calls me 'barmy old granddad'... I have discovered I can hypnotise children... Everyone calls me Doctor Who, and I feel like him. I get letters addressed to me as 'Mr Who' and even 'Uncle Who.'"

"I suppose I can't claim to be in the same league," says David, "or have done the great body of work, as Who, as Hartnell did, but at least I'm doing a smidgen of it. It still makes me part

CONTINUITY COP!

As script supervisor on *Twice Upon a Time*, Nicki Coles is the queen of continuity.

It's her job to ensure that, when edited together, each scene – and the episode as a whole – makes continuous visual and verbal sense. She monitors "a little bit of everything, really" – from wardrobe, hair, and make-up, to props and set dressing, to cameras and lenses, to slate and scene numbers, to actors' dialogue and movements. She's *always* watching. "I think of myself as the editor's eyes on set – making sure that they have what they need in the edit."

"And she cusses more than anyone else on set," chips in exec producer Brian Minchin.

"I do not!"

This is Nicki's 19th episode as script supervisor (her first was *The Magician's Apprentice*, in 2015; before that, she oversaw continuity on *The Sarah Jane Adventures*, in 2007). Last week, they were shooting in the First Doctor's TARDIS. "It was really spooky. I got chills." And today on Snowcap is "proper retro", she says. "We're matching it [to *The Tenth Planet*] shot for shot, and I'm making sure it's spot on. When David was stepping forward too early [on his "Have you no emotions, sir?" line], I was like, 'Well, Hartnell stepped forward on this part.' Little tweaks like that."

Nicki spent yesterday, her Sunday off, watching what's left of *The Tenth Planet* (only the first three episodes and some of the regeneration scene survive).

"There's a fantastic shot of a Cyberman with his leg up like *that*," she exclaims, demonstrating. Imagine a Cyberman groin-stretching. (Or see for yourself – 16 minutes and 56 seconds into Episode 2.) "It starts on a close-up



of the General [Cutler], *through the Cyberman's legs*, then it pulls out to reveal the Cyberman! You should recreate that," Nicki teases director Rachel Talalay. "It's my favourite bit."

Nicki's other responsibilities on set include cueing the actors and reading in lines. This morning she got to be a Cyberman. "I *hate* reading in. I can't pretend to be a Cyberman! How can I attempt the voice?"

"You enjoy it, really," quips Rachel. "We can tell."

"But one of the perks of my job," Nicki continues, "is I get to run the lines with Peter [Capaldi], when we rehearse. I get the full sort of 'Doctor delivering it' performance. It's really powerful and a little overwhelming."





of that family, I like to think." Clearly it means the world to him, as it did to Hartnell, that his granddaughter gets to see him play the Doctor. "Mm. Yeah. And my little grandson, Alessandro, hopefully. He's only seven months, so he's not *quite* ready for all the mayhem yet, but it's just a great feeling to know that they'll see it. I hope it makes them proud."

"So David, do you want to come look at Mr Hartnell one more time?" asks Rachel. On her phone she plays him the First Doctor's famous speech from Episode 2 of *The Tenth Planet*: "Emotions. Love, pride, hate, fear. Have you no emotions, sir?"

David runs the lines, noting Hartnell's delivery and gestures. "Mike Yarwood, eat your heart out," he adds, chuckling.

When they go for a take, script supervisor Nicki Coles reads in the Cyberman's lines: "Come to Mondas and you will have no need of emotions. You will become like us."

Twice Upon a Time not only takes place during *The Tenth Planet* – a whole new, thrilling adventure slotted between scenes 21 and 22 of Episode 4 – but earlier moments from the 1966 serial are being lovingly restaged, too. The trailer offered tantalising glimpses of Snowcap's Tracking Room, and Polly, and that Episode 2 speech... except, as we pushed in on Hartnell, the picture expanded from 4:3 to 16:9. And became colour! And Hartnell's face morphed into Bradley's...

Hartnell was 58 when he recorded that scene on 24 September 1966, in Studio 1 at London's Riverside Television Studios. David, 75, is recording the same scene today on an identical Snowcap set, in Studio 3 at Cardiff's Roath Lock. "I had

"After many years of playing authority, military figures, I think Hartnell wanted to have a bit more of a good time."

to have my face within a millimetre of Hartnell's," David explains afterwards, "so that the black-and-white version from 1966 will morph into me. Even the fire extinguisher behind my head had to be absolutely right. And I'm thinking, 'Oh God, I hope people won't say, "Well, it's obviously not the same bloke." You do your best, and you hope the fans will accept the fact you're playing him, but it's your version of him.'"

So this definitely *isn't* an impersonation? "Well, I watched the way Hartnell carried himself and his posture, and I tried to capture a lot of his intonations and inflections, but there's only so much you can do without it becoming a kind of museum piece; however accurate it is, it wouldn't be alive. I've got to capture his spirit and energy, but with my own angle on it, so I can have a bit of fun. So it's partly William Hartnell's Doctor, but I have to say it's also mine."

David was born in York in April 1942. After leaving school, he served an apprenticeship with optical instrument-makers Cooke, Troughton & Simms, but he was treading the boards in his spare time, in youth theatres and amateur dramatics groups. In 1966 he won a place at RADA. "To go down to London in 1966, the year England won the World Cup and it was

all rock 'n' roll on the jukeboxes – it was a great time to be in London," he told the YorkMix website in 2013.

It's tempting to draw parallels between the respective career paths of Messrs Hartnell and Bradley. Both established themselves as prolific theatre actors, particularly in Shakespearean roles (David was awarded an Olivier for his Fool to Brian Cox's *King Lear* at the National in 1990), before they became best known for portraying tough, unsympathetic characters in films and on TV. Hartnell was cast in a succession of gruff, military parts, and David played gnarled old creeps such as Hogwarts' skulking caretaker Argus Filch in the *Harry Potter* movies (2001-11) and Walder Frey in *Game of Thrones* (2011-present).

Then along came *Doctor Who*. "It was like manna from heaven to get away from uniformed parts," Hartnell told the *Radio Times* in 1972. "The original Doctor was pig-headed and irascible, certainly, but there was also an element of magic in him – and that was what I tried to bring out."

"After many years of playing authority, military figures, I think Hartnell wanted to have a bit more of a good time," David tells us. "He wanted to emphasise the playfulness of the Doctor. So I thought, ▶

Above left: Polly (Lily Travers) and her Doctor at Snowcap base in *Twice Upon a Time* (2017).

Above right: David played the Fool to his *Adventure in Space* and *Time* co-star Brian Cox's *King Lear* at the National Theatre in 1990.

Below: Sergeant-Major Bullimore, as played by William Hartnell in the Granada sitcom *The Army Game* (1957-61).

Photo © ITV Studios Global Entertainment.





Above left: David as a pensive Hartnell in *An Adventure in Space and Time*.

Above right: Solomon (played by David) threatens Queen Nefertiti (Riann Steele) in *Dinosaurs on a Spaceship* (2012).

Below: The *Time for Heroes* promo (left) was created by 'John Smith' – who also worked on the morphing sequence seen in the trailer for *Twice Upon a Time* (right).

“This Christmas episode, there’s definitely a cheeky kind of fun to the whole thing. I want to bring that out.’ I feel the weight of responsibility, doing not only the man justice, but his performance too. Hartnell was one of the great British character actors of his time, and you want to honour that.”

So has having portrayed Hartnell helped inform David’s interpretation of the Doctor? “Oh, absolutely. Yes, yes, because Mark’s script for *An Adventure in Space and Time* delved deeper than a kind of reverential biopic would. It showed lots of different aspects of Hartnell’s

personality: the good, the sometimes not so good, his vulnerability, his weaknesses, as well as the force of his performance. Also, speaking to members of the original cast, like William Russell [Ian] and Carole Ann Ford [Susan], they said that he could be a bit tricky, but also very generous and very funny. The humour in this Christmas episode is important.”

David has appeared in *Doctor Who* once before. In *Dinosaurs on a Spaceship* (2012), he played Solomon, described in Chris Chibnall’s script as a ‘snake of a man, able to charm, intimidate and assassinate’.

“Parts like Solomon are so rich,” David told **DWM** on set in February 2012. “All the interesting characters are the ones that have a past that you never quite fathom, but you know that they’re outside the norm.” And Solomon isn’t the only Chibnall character that David has taken on: he won a BAFTA for Best Supporting Actor for his portrayal of shopkeeper Jack Marshall in the first series of ITV crime drama *Broadchurch* in 2013, which also starred Tenth Doctor actor David Tennant (as DI Alec Hardy) and Thirteenth-Doctor-to-be Jodie Whittaker (as Beth Latimer).

After *Twice Upon a Time*, Chibnall takes over as *Doctor Who*’s showrunner. “He’s just wonderful,” David tells us. “His scripts are so rich and fascinating. Well-drawn, forceful characters. As an actor, working with Chris, you feel you’re in very good hands. As you do with Steven. We’re all in it together on *Doctor Who*, and everybody wants it to be good. I think Chris will be amazing.” He smiles. “*Doctor Who*’s future is in safe hands.”

The next day, we’re back at Roath Lock, this time in Studio 1, in a ruined alien city many years in the future. Over there, giant statues cloven in half. Over here, cracked-open domes and perilously leaning spires. And an awful lot of sand. We’ll be finding it everywhere.

THE CHANGING FACE OF DR WHO

“I kind of want to keep him a secret, so I never lose him to too much success,” *Twice Upon a Time* director Rachel Talalay says of visual effects supremo and YouTube legend ‘John Smith’, whose fan videos – such as his *Who/Sherlock* mash-up, *Wholock* (tinyurl.com/WholockHit) – have notched up over 13 million views. Earlier this year, the official *Doctor Who* YouTube channel commissioned the talented twentysomething to create the bewitching Series Ten #TimeForHeroes promos (tinyurl.com/HeroLikeTheDoctor).

And now, **DWM** can exclusively reveal, ‘John Smith’ – who prefers to let his work speak for itself, hence the pseudonym – has only gone and landed a job on the TV show.

“I did the black hole in *World Enough and Time*,” he divulges, in his first-ever magazine interview, “and now, with the Christmas Special, they’re trusting me with a whole lot more. It’s been a literal dream come true.”

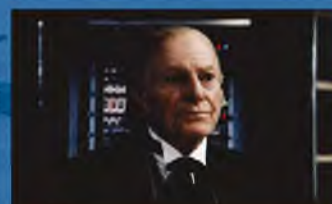
Chances are you’ve seen one of his *Twice Upon a Time* VFX shots already: the Hartnell-to-Bradley morph that opened the teaser trailer. “All I was

given was the original shot of Hartnell,” he says of the speech from *The Tenth Planet* Episode 2, “and a matching shot of Bradley delivering the same lines. However, there were quite a few differences – delivery, head positions and movement, background – so I knew immediately that a normal morphing transition wouldn’t work.

“About a year ago, I did a simple GIF of Daniel Radcliffe’s face seamlessly turning into Elijah Wood’s and back again – which got featured on [US talk show] *Conan* during an interview with Wood [tinyurl.com/GIFConan]! So I was familiar with certain techniques where, if you change each facial feature one by one, you can get one person to look like another, with only a few subtle adjustments. But I’d never done it with moving footage before, and had no idea whether it’d actually work. So, one facial feature at a time, I gradually turned Bradley into Hartnell, and it wasn’t until I replaced his eyes that it all clicked into place.

“Even though it looks like Hartnell at the beginning of the shot, it’s still Bradley’s performance and movement, and the ‘modifiers’ are slowly decreased

until Bradley looks like himself. I still don’t think I’ve quite nailed it, but I’ve got a few weeks before I need to hand in my final work, so I’ve constantly been making tweaks to get it looking as good as possible. But I’m immensely proud of that shot, mostly since it seemed so impossible at first glance.”



"Yeah, it'll be all over my hotel carpet," says David. "There'll be questions." He has one for us too: "So this is for **Doctor Who Magazine**. Will I be on the cover?"

Of course he will. "Cor yeah!" He looks chuffed. "What, with a nice two-shot of me and Peter? Or...?" David is aware of a certain **DWM** tradition: our 'X is the Doctor' covers. Since the magazine's launch in 1979, almost every new Doctor has got one: 'Davidson' [sic] (**DWM** 61), Colin Baker (**DWM** 88), McGann (**DWM** 236), Eccleston (**DWM** 342), Tennant (**DWM** 359), Davison again (**DWM** 389), Smith (**DWM** 417), and Capaldi (**DWM** 469); Whittaker will get hers in 2018. "So will I...?" asks David.

Well, sure. 'David Bradley is the Doctor!' Let's do it.

It isn't often you see the First Doctor punch the air in delight. But he just did. "Ohh, yeah! YEAH! Oh, I look forward to that. Oh yes, please! You see," he says, leaning in, "my granddaughter is old enough to appreciate that. 'David Bradley is the Doctor!' She'll love that. Well, I think that makes it official."

CODA

A chilly evening in October. The phone rings. It's Dr Who. Yesterday, we dropped his Earthbound agent a line, to double-check how to spell David's grandkids' names. (Gotta get it right.) So David has called, and he's in high spirits. He loved issue 516, he says (he's a **DWM** reader

now?!); the one with Jodie on the cover. "We worked together on *Broadchurch*," he reminds us. "She's lovely."

What kind of Doctor will she make? "Absolutely delightful. I think she'll be fantastic. All the emotional range you could want, and she's going to be very funny as well. So she's perfect for the Doctor, really."

And Christmas is now scarily close. Is David as excited as we are? "Oh, yes! This single drama and *Adventure* are two of the things I've most enjoyed and been fulfilled by."

One can't help but wonder what William Hartnell would have made of all this – of new Doctors, new *old* Doctors, Christmas Day regenerations, and *Twice Upon a Time*. David chuckles. "Well, I don't know what he would have thought of my performance. He might have said, 'I'm sorry, I would never have done *that*.' Or... I suspect he might have been very generous, because... at first his attitude was, 'How can I be replaced? I'd let down all the fans. Without Dr Who, there's no *Doctor Who*. And I am the Doctor.' But

"This single drama and *Adventure* are two of the things I've most enjoyed and been fulfilled by."



once he got used to the idea, he endorsed fully Patrick Troughton as the Doctor, and I gather they were very generous with each other on set for the changeover. So I reckon Hartnell would be generous towards *all* his successors.

"I'd like to think he would watch it with pride and say, 'I'm being honoured in a good way. After all, I did start it all.' Whether he was given credit for it or not, he would take it, I'm sure. And I wouldn't blame him." **DWM**

Twice Upon a Time airs on BBC One on Christmas Day.

Above: David's BAFTA-winning turn as local newsagent Jack Marshall in the first series of Chris Chibnall's *Broadchurch* (2013).

Below left: The First and Twelfth Doctors in Antarctica in *Twice Upon a Time*.

Below: David has noted **DWM**'s long-standing tradition of covers announcing new Doctors.





"We made the cloak from black Venetian wool – which has a lovely drape and soft sheen to it."

Citizen Astrakhan

Costume designer Hayley Nebauer tells us how she created the First Doctor's 2017 look.

INTERVIEW BY **BENJAMIN COOK**



Above: Costume designer Hayley Nebauer.

Opposite page: David Bradley sporting the new First Doctor costume for *Twice Upon a Time* (2017).

Below left: Polly (Anneke Wills) hands the Doctor (William Hartnell) a pair of leather gloves in Episode 1 of *The Tenth Planet* (1966).

Below: The First Doctor (Hartnell) wearing his astrakhan hat in a publicity shot for *100,000 BC* (aka *An Unearthly Child*, 1963).

“The main challenge when replicating a *Doctor Who* costume from the 1960s is that there are no complete records or clear, high-resolution pictures from back then,” explains Hayley Nebauer, who’s headed up the show’s Costume Department since the 2016 Christmas Special. “So I did what the fans and cosplayers do: I watched and rewatched the original footage, paused it, grabbed screenshots, zoomed in and tried to work it all out, and it meant scouring fabric shops and suppliers everywhere to find the best possible matches for fabrics, because we made everything, in-house, from scratch...”

ASTRAKHAN HAT

Hayley explains that she had two astrakhan hats made for the First Doctor. “I always like to have a back-up,” she says, “but when I spoke to David Bradley before his fitting, he said that he’d been given the one that he wore in [2013 BBC Two drama] *An Adventure in Space and Time*, and he wanted to wear it again. So he did. His stunt doubles used the two we’d made.”

SCARF

A plain white scarf must have been easy enough to find...? “Oh no, we made several – different weights, lengths, and thicknesses, depending on the shot we wanted.”

CLOAK

“We made the cloak from black Italian Venetian wool – which has a lovely drape and soft sheen to it – and it has a short-pile faux-fur collar, like the original. The hardest part was replicating the two gold lion’s heads that close the collar with a chain. In the end, the ones we used are from series three of *The Musketeers* [BBC One 2014-16], which I designed. I had them, along with a bear’s and a wolf’s head, custom sculpted for Porthos’ costume – on the pauldrons [shoulder armour] he wore – and the spare lion’s ones were just perfect for our Doctor.”

TOWN COAT

“We made two double-breasted coats in black herringbone wool. It was tricky to get the cut right, as the First Doctor’s iconic stance has him gripping the lapels, so it had to sit right when David was doing this, as well as when he wasn’t.”

RIBBON TIE

“This was made in fine black wool. Tied loosely in a bow to drape softly and finish the same length as the original.”

MONOCLE ON A RIBBON

“This is a *real* monocle. David had a lot of fun using it.”

WAISTCOAT

“This was the hardest item to replicate. We had a zillion fabric samples and nothing came close. We couldn’t use the one David wore before [in *Adventure*], as we needed two. Eventually we found a cream striped woven fabric, which we hand- and machine-embroidered into to copy the original waistcoat as best as possible.”

SHIRT

“I bought David three wing-collar shirts from a company that makes historical reproductions. They’re of a very soft, smooth, high-quality cotton.”

CUFFLINKS

“Plain light yellow-gold ovals on chains – a more Victorian style than the bar cufflinks most people wear now.”



GLOVES

In *The Tenth Planet* (1966), the First Doctor wore fingerless woollen gloves – but when we saw him at the end of *The Doctor Falls* (2017), they’d become black leather ones. Surely shome mistake? “At the beginning of the first *Tenth Planet* episode, where Polly brings the Doctor his gloves, they looked to me to be full-fingered leather ones,” says Hayley, “so I replicated this.” Thankfully, once the TARDIS crew is inside Snowcap base, Hartnell removes his gloves and doesn’t put them back on until halfway through Episode 4. “In the Christmas episode, we match to the original footage – what’s left of the missing fourth episode – so he *is* wearing the fingerless ones then.”

SIGNET RING

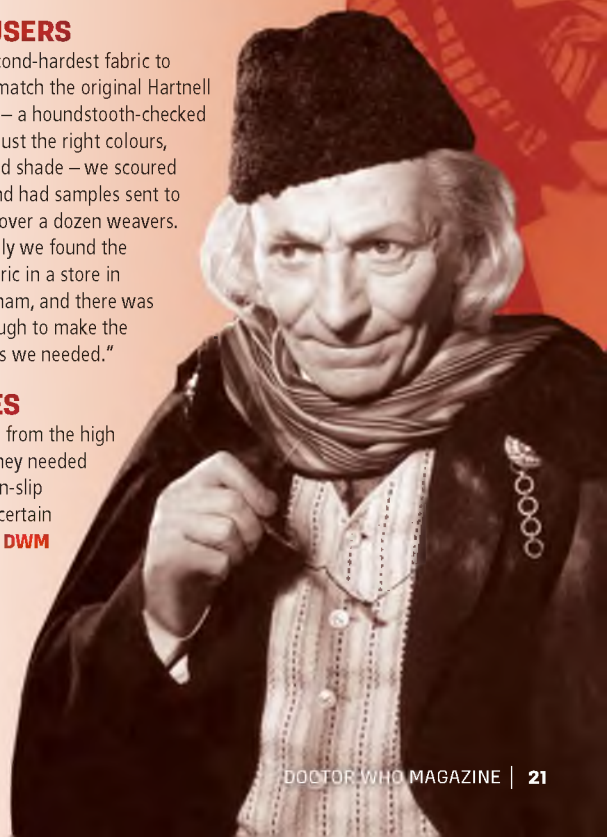
“A challenge to match. I found two blue stones in the right size and shape in America, and I had them shipped over. A jeweller in Cardiff put them into settings I bought for them.”

TROUSERS

“The second-hardest fabric to find. To match the original Hartnell trousers – a houndstooth-checked wool in just the right colours, scale, and shade – we scoured shops and had samples sent to us from over a dozen weavers. Eventually we found the right fabric in a store in Birmingham, and there was *just* enough to make the two pairs we needed.”

SHOES

“Bought from the high street. They needed to be non-slip for, um, certain scenes.” **DWM**





Dedicated FOLLOWERS

Jared Garfield and Lily Travers play the new Ben and Polly – those fab companions straight from the swinging 1966 scene of The Kinks, The Beatles and The Stones...

INTERVIEW BY **BENJAMIN COOK**



Meet Ben and Polly, the Doctor's pluckiest pair of 1960s travelling companions.

Six-foot-one Jared Garfield, 26, is a former *Hollyoaks* heartthrob. He left the Channel 4 soap earlier this year after a 16-month stint, when his character, Nathan Nightingale, fell to his death out of a window. (Classic *Hollyoaks*!) He's also a dancer and choreographer, who co-runs London's Protocol Dance Company.

Lily Travers, 27, comes from a family of acclaimed actors. Her grandmother is Virginia McKenna, best known for 1966 film *Born Free*, and Lily's first cousin once removed (ie, her dad's cousin) is none other than Penelope Wilton, aka Harriet Jones MP (later PM), sometime ally to the Ninth and Tenth Doctors. Lily herself has a knack for playing posh: her big-screen roles include Lady Sophie Montague-Herring in 2014 spy film *Kingsman: The Secret Service* and Lady Pamela Mountbatten in British-Indian historical drama *Viceroy's House* earlier this year.

In *Twice Upon a Time*, Jared and Lily take on the parts originated, in black and white, by Michael Craze and Anneke Wills. Add some high-def colour and some new old gear, and here they are: Ben and Polly Mark II. Two short – but perfectly formed – appearances, in flickering monochrome no more.

"We had to find two people convincing enough and strong enough to be companions effectively, however briefly," says Andy Pryor, *Doctor Who*'s casting

Left: Jared Garfield as Able Seaman Ben Jackson in *Twice Upon a Time*...

Opposite page: ...and Lily Travers as Chelsea girl Polly.

director. After studying *The Tenth Planet* (1966) closely – the serial that provides a backdrop to the forthcoming Christmas Special – Andy and his team chose “around half a dozen candidates” for each role, and sent them links to YouTube clips from the original episodes. “The priority when casting ‘real’ people is to get the essence of them right, rather than strictly finding lookalikes. Of course it’s important that there’s some resemblance, but the performances are paramount. Hair and make-up are there to help with physical transformations.

“We stressed that we didn’t want an absolute replica of Michael and Anneke’s performances. It was very important that the actors felt able to give a performance they were comfortable with, rather than trying to do an impersonation. Jared and Lily really understood what we were asking of them. They’re both bright, fresh, interesting actors, who felt ‘of the period’ without giving a ‘period performance.’”

Welcome to the 60s, à la 2017...

DWM: Lily, I spotted you earlier today doing David Bradley a favour: keeping a lookout while he had a snooze on set [see page 14].

LILY TRAVERS: “Yeah! I was like, ‘I’ll look out for you, then we’ll swap. I’ll nap, and you can look out for me.’ [Laughs]”

You’re getting on well, then?

LILY: “He’s so lovely.”

JARED GARFIELD: “Last night, in the hotel, the three of us sat up in the bar and watched the Chile versus Germany

happened before, but also to do your own thing. If you’re copying somebody else, it loses authenticity.”

JARED: “From the off, they made it clear that they didn’t want an impersonation. They wanted the aura of the character; a sort of feel of it. But of course you’re going to put an original take on it.”

In the 1960s, the *Doctor Who* cast had a few days’ rehearsal per episode.

You’ve had much less time to strike up the ‘Ben and Polly’ dynamic. But you seem to have hit it off.

JARED: “No, we absolutely hate each other. We’ve really managed to disguise that in the way we play this. [Laughs] So we’re fantastic actors.”

I buy that. What do you particularly like about Ben?

JARED: “With Ben, this is the 60s, and in the 60s, if you were cockney, you were cockney! Not just a little bit. He’s a proper Jack the Lad-type character. He’s a young Navy lad, isn’t he? So he brings that kind of edginess to it. I wanted to keep that without it being too *Mary Poppins*, ‘chimney sweep’ sort of thing.”

“I always seem to end up in wigs, so I’m quite happy with this. Also, I feel like the missing *Thunderbirds* sister. ‘F-A-B, Scott!’ It’s great.” Lily

Confederations Cup final, so we got to know each other a bit then. He’s very warm, very chatty, really nice, and obviously really talented. He’s seen it all. Literally, he’s done *everything*.”

LILY: “And his voice is incredible. When he speaks, any words that come out are infused with so much, like –! [Gasps] He’s amazing.”

Had you watched much *Doctor Who* before landing these roles?

LILY: “I’m completely unfamiliar.”

JARED: “Me too. Well, I’ve seen the odd episode.”

So how have you prepared for playing Ben and Polly? Have you watched any of Michael and Anneke’s old episodes?

LILY: “I watched some clips on YouTube. It’s really important to have a sense of what they did and to do justice to what’s

We dig your fab 60s gear.

JARED: “Well, I really appreciate you saying that, because I’m avoiding mirrors today at all costs, that’s all I’m saying. Nah, I’m joking. It’s fine. Other than the wig being a little bit tight and uncomfortable. I’m getting used to it. It’s the 60s, man. This is the look. And it works, because we all look... stupid. [Laughs] No, not stupid. We all look 60s.”

LILY: “I always seem to end up in wigs, so I’m quite happy with this. And I feel like the missing *Thunderbirds* sister.”

JARED: “See, you actually do.” ►





Above: Ben, the First Doctor (David Bradley) and Polly in Antarctica's Snowcap base.

Below left: Anneke Wills, the original Polly, in her 'Nanook of the North' coat from *The Tenth Planet* (1966).

Below right: The 'new original' Cybermen – as first seen in *World Enough and Time* (2017) – return at Christmas.

Opposite page left: Lily Travers wears costume designer Hayley Nebauer's take on Polly's fab *Tenth Planet* gear.

Opposite page top: The *Twice Upon a Time* teaser trailer gave us a brief glimpse of Lily as Polly.

Opposite page inset: A portrait of Anneke Wills at the time of her debut as Polly in *The War Machines* (1966).

Opposite page below: William Hartnell (David Bradley) at a photocall for new regular cast members 'Anneke' (Ellie Spicer) and 'Michael' (Robin Varley) – as enacted in *An Adventure in Space and Time* (2013).

◀ **LILY:** "Like, 'F-A-B, Scott.' It's great."
JARED: "I look like one of The Beatles."

And is that Polly's furry *Tenth Planet* coat hanging on the costume rack?

LILY: "Yes, they've made me the most amazing white coat, with a fur trim and a hood to match."

Who do you think you are – Nanook of the North or something?

LILY: "I don't know if I'm allowed to say this, but it's actually a Tesco fleece blanket."

You mean it wasn't bought in Carnaby Street?!

LILY: "Not even remotely. [Laughs] They full-on made this gorgeous 60s fluffy polyester dream. And I don't think I've actually worn it, which is such a shame, cos it's so cool."

JARED: "When it comes to fashion, the

girls do better in the 60s than the guys do. This one, anyway." [Points at his blue polo-neck.]

LILY: "I quite like it."

JARED: "The polo-neck I don't actually mind. I wear the odd polo-neck."

LILY: "Yeah, I think it's the haircut that's slightly more dodgy."

JARED: "Mm. I'm getting a lot of attention. I don't know if it's all positive."

Let's talk Cybermen. Twenty years ago, Michael Craze said: "I never really thought the Cybermen would take off. When they first appeared... they were a bit of a joke. They were cobbled together... Diving suits



YOU REALLY GOT ME

sprayed silver, with bits of old Sellotape, and tubing, and ping-pong balls. They thought they could just spray it all silver and get away with it." Now it's 2017, and the *Tenth Planet*-style Cybermen are back. Does Michael's judgement still stand?

LILY: "No! I think they look great."

JARED: "I was very impressed."

LILY: "The Cyberman costumes are absolutely amazing. When they're talking, and obviously they can't move their mouths, the stretchy fabric, like, moves wider on their faces... I was kind of intrigued and bewildered. It's really good."

JARED: "They're actually quite scary. You can see the eyes of the stunt guys. It's slightly terrifying when they're standing really close to you."

LILY: "With acting, it's all in the face and the eyes. A faceless character is always quite intimidating."

JARED: "Yeah, it's daunting, man."

"When it comes to fashion, the girls do better in the 60s than the guys do." Jared

When you're shooting action sequences, with Cybermen and pyrotechnics going off around you, is much acting required?

JARED: "In a scene we shot today, Ben is panicking. He's a bit terrified. He doesn't really know what's going on. And I've got explosions happening left, right and centre. I know if I'm too close to one, I'm going to get a burn up my back. In fact, I felt a little tickle! So you use that whole energy in the performance."

LILY: "The more that's going on the better sometimes, if you want to have lots of juice to work with."

JARED: "Definitely."

Will you both be watching on Christmas Day, when *Twice Upon a Time* airs?

LILY: "A hundred per cent. My first one! I'll be watching with my family."

JARED: "Even if I didn't want to, my parents would absolutely make sure I did. No, I definitely will. We're just in the opening, so I can't wait to see the rest of it. We've read the whole script - we did the readthrough - and it's really quite brilliant."

LILY: "I thought it was beautiful and really tear-jerking. It's a perfect balance of funny and sad. David said it's been very emotional on set at times. The energy is really intense." **DWM**

Anneke Wills, the original Polly, can't wait to see her character recreated...

When the *Twice Upon a Time* teaser trailer (tinyurl.com/Xmas17Teaser)

appeared in July, Anneke Wills was watching. "I went, 'That's definitely Bill Hartnell. And there's David Bradley.' Then all of a sudden: 'Oh! Wait a minute, that rings a bell. OH MY GOD, THAT'S POLLY!'"

So I'm straight on the phone to my friend Matt, who tells me that it's Lily Travers. We look her up. She's *so beautiful*. Just amazing. Really lovely."

Will Anneke be tuning in at Christmas?

"Absolutely. I've already told my son, 'You're doing the cooking. I'm watching *Doctor Who*.'"

The whole thing is completely intriguing."

Anneke played Polly from 1966 to 1967, alongside Michael Craze as Ben. "I think it was at the British Film Institute that they called me '*Doctor Who* royalty'," she says, roaring with laughter. "I rather like that, I have to say. Of course, being a part of *that* moment..." She means the Doctor's first regeneration. "You know, *The Tenth Planet* was the absolute most important story."

In 2013, the making of *The Tenth Planet* was dramatised in BBC Two's *An Adventure in Space and Time*. Ellie Spicer portrayed the 24-year-old Anneke, and Robin Varley played a young Michael Craze. "That was



weird," admits Anneke. "It's very disturbing to see yourself played by someone else, especially when it isn't quite right somehow. There were so many little things that annoyed me. 'It wasn't like that!' So that was deeply disturbing, and it disturbed me for a long time afterwards. I didn't sleep for weeks. But I won't go through that at Christmas. Been there, done that."

Besides, Lily isn't playing Anneke; she's playing Polly. That extra degree of separation must help.

"Yes, I think so. It does make a difference. I hope Lily and I can meet one day."

Anneke has high hopes for David Bradley's First Doctor too, after his portrayal of William Hartnell in 2013. "He's

absolutely marvellous. It was quite spooky having lunch with him" - they met when Anneke made a cameo appearance as a party guest in *An Adventure in Space and Time* - "because I found myself relating to him as I had to Bill. I was nursing David as a sort of difficult old man. 'Would you like some water, darling? You sit. I'll go and get you some.' He said, 'Anneke! You don't need to look after me!' I said, 'Oh my God, that's what I did with Bill. I'm so sorry.' I'd completely forgotten."





Ben Zen

Back in 1997, in a previously unpublished interview, the late Michael Craze reflected on his time spent as Able Seaman Ben Jackson – who travelled the universe with the first two Doctors and his beloved ‘duchess’, Polly.

INTERVIEW BY **BENJAMIN COOK**

Opposite page: Michael Craze, on location in London for *The War Machines* on 26 May 1966.

Above: Sailor Ben was seen ashore in *The War Machines*.

Below: Polly (Anneke Wills) and Ben find themselves transported to 17th-century Cornwall by the Doctor (William Hartnell) in Episode 1 of *The Smugglers* (1966).

It was 20 years ago today... Michael Craze was the first person I ever interviewed for **Doctor Who Magazine**. On Saturday 18 October 1997, less than 14 months before his death at the tragically young age of 56, we sat in the beer garden of the Grey Horse pub in Sunbury-on-Thames – Michael nursing a pint, me a cola – and I quizzed him on how he came to be cast as Ben Jackson in *Doctor Who*.

“They wanted a complete change. It was a completely different conception, the way that Polly and Ben behaved with the Doctor,” Michael said of the swingin’ new TARDIS crew. “The times were a-changing, because it was 1966, and I think

what they thought was that they’d have an Alfie-type character; a Mike Caine-type character. They also wanted the kind of epitome of the dolly bird that Anneke [Wills] was. They wanted to move with the times. I think it was good that it was brought into the modern age.”

Only a few snippets of our hour-long chat made it to print back then, in **DWM** 275. So we’ve dug out the original tapes, to present some extracts that have never been published *anywhere* before. Until now...

“The way to play the character was very much in the scripts,” said Michael, lighting a cigarette, “but then you lent your own personality to it and put your own veneer on it. Although they said Ben was pugnacious, and diffident, and a bit shy, I think in the end whatever you’re playing you put your own character into it.”

Michael was born in Newquay, Cornwall, in November 1942, and grew up in various parts of England. The acting bug bit when he was young. By his teenage years, he was starring in West End musicals – and learning to talk proper. “My mother sent me to elocution lessons. I’d come down from Leeds, gone into a South London school, and picked up a very cockney accent.” He laughed. “I’d overcompensated for a North Country accent.”

He was 23 when he landed the role of cockney sailor Ben in *Doctor Who*. (Michael’s younger brother Peter, also an actor, had appeared in the show the year before, as Xeron rebel Dako in *The Space Museum*.) Surprisingly, Michael didn’t audition with any potential Pollys. “It was just Innes ►





"They wanted to move with the times. I think it was good that it was brought into the modern age."



Top: The Doctor, Polly and Ben arrive in Antarctica in the closing moments of *The Smugglers* Episode 4.

Above: Producer Innes Lloyd brought Ben and Polly to *Doctor Who*.

Right: Anneke and Michael were introduced to the press as the Doctor's new companions at a BBC Television Centre photocall on 23 June 1966.

Below: Peter Capaldi met Anneke on set in March 2017.

Photos © Matt Evenden.



Lloyd [producer, 1966-68], and Michael Ferguson, who was the director of [Ben and Polly's 1966 debut serial] *The War Machines*, and a secretary who read in Polly's lines."

Michael and Anneke were contracted for an initial run of 18 episodes – him on £52 10s per episode, her on £68 5s. "I didn't meet Anneke until we had the first photocall, before we started rehearsals," recounted Michael. "We'd had our costume fittings – me in a sailor suit, Anneke in a mini skirt, etc – and they called us to the BBC to meet the press. That's when they realised that Anneke was a lot taller than I was. Well, about two or three inches. So they had to make sure we compensated for the height difference."

When asked what William Hartnell was like to work with, Michael hesitated. "Well, he was all right. He was of the old school of acting, if you like. There was no time for gags. No time for laughs. You learnt the lines. You went in and did the show. You behaved yourself. Also, he wasn't very well towards the end, so he was a bit grumpy."

But did Michael get on well with him? "I don't think it was a question of getting on well. It was a working relationship. He was much older, and he couldn't really cope with what was happening in the 1960s – a complete revolution, really, insofar as that suddenly young people had a voice. I don't think he particularly liked the 60s."

I asked Michael when he found out that Hartnell was leaving *Doctor Who*.

"Not very long before he left. I don't think he particularly wanted to leave, but he had to, because he just wasn't well enough to do it anymore." Hartnell was in the early stages of arteriosclerosis. "He was very poorly. It was evident that something was happening. Then the rumours started,

HIS LAST DUCHESS



“We just got on immediately,” Anneke Wills says of her former co-star Michael Craze. “We were instant buddies.

He was so down-to-earth. We supported each other, especially when Bill [Hartnell] kicked off.

“In fact, Mike moved in around the corner from me and my husband, Michael Gough. Then Edwina [Verner, Craze’s future wife] came on board, who he’d met on *Doctor Who* [she was production assistant on *The Tenth Planet*], so there was a little gang of us living off the Fulham Road. It was magical.”

What would Michael have made of Ben and Polly’s appearance in the 2017 Christmas Special, *Twice Upon a Time*? “He’d have just found it completely bemusing,” says Anneke, chuckling. “At the same time, both of us – thank you very much, it’s an honour. And I know that he would think that. He’d watch with pride. Then he’d say, ‘Yeah, yeah, come on, where are we drinking tonight?’”



In March this year, Anneke dropped by the *Doctor Who* set to meet Peter Capaldi during the recording of *World Enough and Time/The Doctor Falls*. What was that like? “You have watery knees, and you talk too much, and you are just so overexcited. Hopeless! I was a complete fan. I didn’t expect Peter to know who I was, but he absolutely did. He whisked me off to the TARDIS, and he wanted to know what it was

like working with the Cybermen. You can’t believe how wonderful that is.”

Is there a quality that all the actors who’ve played the Doctor – from Hartnell and Troughton to David Bradley and Capaldi – share? “Yes, an aura. It’s a presence.

When I first met Peter, at his very first convention, in Slough [Project MotorMouth 3, in 2014], we were all over the moon with excitement. Somebody passed me in the corridor and said, ‘My God, it’s like a spiritual experience.’ And it is, you know. It’s absolutely thrilling.”

and we wondered if we'd still have jobs if the new Doctor Who happened."

Once Hartnell's departure was confirmed, the question became *who* would take over. Looking back now, Anneke Wills remembers: "It was all going on, whispers and decisions being made in offices, but Mike and me, down on the floor, were absolutely the last people to be told. We didn't know it was Pat [Troughton] coming in to replace Bill, until we went along to rehearsals for *The Tenth Planet*. Which Derek Martinus directed with great class and care."

The atmosphere on set, according to Michael, was "a bit strained with Bill leaving". The regeneration scene ("the lying on the floor and the dissolve from one cheekbone to the other," as Anneke puts it) was recorded on 8 October 1966. "That was a very tiring day in studio," recalled Michael. "It took a long time to do, because those were the 60s and special effects were crude."

Anneke says: "I remember Patrick being very polite with his old friend Bill. Bill was sort of bad-tempered. 'Oh, get on with it. Hurry up, because this is really uncomfortable.' Then it was done. Bill drove home. Patrick very politely slipped away. And I think Mike and I went to the pub."

Did Hartnell approve of Troughton's casting? "Yes, I think he did," said Michael. "Pat was very well admired in the business. He'd done a hell of a lot before *Doctor Who*, obviously. He was a great character actor and comic actor. But it wasn't until *Doctor Who* that suddenly he became a 'face' to the public."

Anneke remembers Troughton's first day of rehearsals, on 18 October 1966: "When he walked through the door of St Helen's Church Hall [in West London], the whole room, everybody, was on their feet cheering. 'Oh, wonderful!' We knew he was a very good choice, but we didn't know if the public would take it. Bottom line: such a lovely actor, wonderful to work with, don't know how long for."

"The BBC just thought, 'We'll try it, and if it doesn't work - if the public say, 'Oh ha ha ha,' and laugh at it - then that'll be the end,'" said Michael. "When we signed a new 12-week contract [a few days before Hartnell's last episode aired], we thought, 'Well, we'll be lucky if we see this out.' It didn't occur to us that, once the regeneration had happened, the show would carry on and become a cult."

Having appeared in the final 12 episodes of the First Doctor's era (one more than Hartnell himself), Michael and Anneke notched up a further 24 with the new Doctor. "It was a tremendous change, to say the least," said Michael. "Pat was a glorious man. He loved the idea of playing the Doctor. He loved the fun of it. He loved to find the character. We helped him, Anneke and I, because he



was a stranger coming into it. Oh, it was fantastic to work with him."

Michael and Anneke left *Doctor Who* together in 1967's *The Faceless Ones*. Sadly, two-thirds of their episodes, junked in the late 1960s and early 1970s, haven't yet been recovered as film recordings. In the 19 years since Michael's death, just one has been returned - Episode 2 of 1967's *The Underwater Menace*, in 2011 - but several others have been animated for the DVD range.

The subject of animated *Doctor Who* came up in our conversation. Would the show work in that format? "Well, *Star Trek* survived it," Michael replied. "Yes, it probably would. But it'd be a shame not to bring it back live again." The Eighth Doctor TV Movie had aired the year before our interview, but hadn't been picked up for a series. "I thought Paul McGann made a very good Doctor. But it looks as if it's lost for all time, the whole idea of McGann carrying on. The biggest reason that movie didn't work is it didn't have a visible

"Pat was a glorious man. He loved the idea of playing the Doctor. He loved the fun of it. He loved to find the character. We helped him, Anneke and I, because he was a stranger coming into it."

monster. If it'd had a Dalek or a Cyberman, it would have worked."

In 1997, many people were starting to wonder if *Doctor Who* had run its course. "I don't think it ever will," said Michael optimistically. "If you brought it back tomorrow in another guise, make it the Ninth Doctor or whatever it is after Paul McGann, I think it would still work. It's kind of woven itself into society now as much as Batman, or Superman, or any of the other cult characters. I'm sure it could work again." **DWM**

Top: The newly regenerated Doctor (Patrick Troughton) consults his 500-Year Diary while Ben and Polly boggle, in Episode One of *The Power of the Daleks* (1966).

Above, left to right: The first change of Doctor, as seen at the end of Episode 4 of *The Tenth Planet* (1966).

Below: Michael, Patrick and Anneke on location for *The Highlanders* (1966-67) at Frensham Ponds in Surrey in November 1966.





FRIGHT** **KNIGHT

A bad man goes to war! Sir Derek Jacobi plays the Master once again this December – only this time, he’s at the heart of the fighting. “I’m a full-blown villain now,” he tells **DWM**.

INTERVIEW BY **DAN TOSTEVIN**

When we meet Sir Derek Jacobi in a London recording studio, it’s almost a decade since *Utopia*, his single-episode reign as the Master.

“Is it really?” he marvels. “Of course, a part like that came out of left field for me. I never expected to be asked to be in *Doctor Who*, and it was a great thrill for me.”

It was a great thrill for the audience, too. For long-term fans, it was the triumphant return of one of the show’s greatest villains, while for a new generation of viewers it was a terrifying introduction to the existence of other Time Lords. Was Derek aware of the excitement at the time?

“People were surprised that I was playing the Master,” he says, nodding. “I had several friends who, when I told them – and I didn’t know they were *Doctor Who* aficionados – practically

screamed in ecstatic excitement, and asked me things like, ‘Do you actually say “I am the Master”?’ I said, ‘Yeah, I think that’s what I’m doing,’ and oh, they went berserk! They were all very thrilled.

“It was lovely to play,” he reflects. “I got on very well with David Tennant [who played the Tenth Doctor], and I thought he was wonderful. It was exciting.”

2007’s *Utopia* was the opening episode of a Master-driven three-parter. Fleeing the horrors of the Time War, this new Master had taken human form – “So perfect a disguise that I forgot who I am!” – and so we first met him as Professor

“Unfortunately, I only had one go at him. They morphed me into John Simm! I was always hoping they’d morph me back...”

Yana, an elderly scientist at the end of the universe with a plan to save what remained of humanity.

“I liked that he was introduced as a rather kindly, gentle old man, and then turned rather nasty,” says Derek, smiling. “Villains and victims, I suppose, are the two best roles for actors. Being a villain is usually very

good: it usually has lots of very good lines, lots of very good plots. Being a victim is also lovely, because you get the sympathy of the audience on your side.”

But *Utopia* would be his only stab at the part. Once his memories were restored and his evil revealed, Derek’s Master regenerated, with John Simm taking over thereafter. Derek says the freedom of different performers to interpret a role reminds him of playing Hamlet.

“Of all the characters in Shakespeare, Hamlet is the big personality part,” he explains. “Anyone can be Hamlet – male, female, fat, thin, tall, short, black, white, whatever – because Hamlet depends on you, the actor. It depends on what you give off, what you sound like, what your personality is, what characterises you, what your charisma is. You put yourself into the situations that Hamlet finds himself in, and it is the situations that make the character. So you can’t define Hamlet’s character.

Hamlet’s character absolutely depends on what the actor playing it looks like, sounds like, moves like – everything. I think it’s the same [with the Master]: you bring yourself to the situations that the Master finds himself in. ▶



Opposite page: Stuart Manning’s cover artwork for *The War Master: Only the Good*.

Above: Professor Yana (Derek Jacobi) remembers his true identity in *Utopia* (2007).

Left: Disc Two of *Only the Good* is *The Good Master* by Janine H Jones.

Below left: Derek prepares to record his scene as the Master in *Utopia*.

Below right: Derek with Nicholas Briggs – script editor, executive producer and voice of the Daleks in *Only the Good*.





Above: A worried Chanto (Chipo Chung) watches as the Master regains his old identity in *Utopia*.

Right: Stuart Manning's art for *Beneath the Viscoth* by Nicholas Briggs, the first episode of *Only the Good*.

Below left: The Master, back to his evil self in *Utopia*.

Below centre: Derek with Jonny Green, who plays Cole Jamish in *Only the Good*.

“But unfortunately,” he laments, “I only had one go at him. They morphed me into John Simm! I was always rather hoping they’d morph me back...”

Today, Derek is finally getting his second go. We’re speaking at the recording of Big Finish’s *The War Master, Only the Good* a four-part audio series that explores the character’s role in the Time War.

“I was thrilled,” he says, beaming. “I love recording, and I love the whole thing of microphones and recording studios. I just find it very exciting, and very satisfying, because you’ve only got your voice. There’s no make-up, no costume and all of that – all you’ve got to express emotion and character and place

and time is your voice, and that’s very exciting for an actor.”

Set pre-Yana, these stories delve deep into the evil that we only got to glimpse on screen. “Fortunately, I’m a full-blown villain now,” Derek explains, with gravelly relish, “and I’m revelling

in being nasty. The Master despises the Doctor completely, because he’s a do-gooder, whereas the Master is kind of evil incarnate. He doesn’t have a good side, really! He’s very eccentric, and he gets off on being nasty, whereas the Doctor has a benign character to him which the Master despises.

“I’m also outwitting people, and being cleverer than everybody else,” he says. “There’s a whole section when I’m pretending to be the Doctor, and pretending successfully. And then when I’m exposed, it’s a rather nice twist in the story that they’ve never heard of me! There I am, longing to be as famous as the Doctor, and they’ve heard of the Doctor but they’ve never heard of the Master, so that’s quite enjoyable. I love the comedy that’s in it, and there is a great deal of comedy with the Master. Villain he may be, evil he may be, but he’s got a sense of humour. It might be a twisted sense of humour, but he’s got a sense of humour!”

Director Scott Handcock has been one of the first to see this expanded portrayal take shape.

“I think the key thing about Derek’s Master is the focus,” he suggests. “He’s got a sense of humour, but there isn’t the camp that you maybe had with [1980s Master]

Anthony Ainley, or the OTT fun you have with John Simm or [Simm’s successor] Michelle Gomez. He’s very contained, very focused, and very driven –



BAD TO THE BONE

Whether it’s Jack Harkness or Jago & Litefoot, the stars of *Doctor Who* spin-offs are usually good guys – but Derek’s role in *The War Master* puts the show’s biggest baddie centre-stage.

“It’s nice to be able to tell a story where he wins,” says director Scott Handcock, grinning. “So often, the Master is defeated, because he’s in a *Doctor Who* story. To take him away from those trappings, and not have him up against the Doctor, is brilliant. Even though his motivation

is completely the antithesis of the Doctor’s, you do kind of want him to succeed.”

“I think that’s what’s clever about casting Derek Jacobi,” suggests guest star Jacqueline King. “People aren’t going to turn off because he’s evil – they’re going to be thinking, ‘Wow, he’s fascinating and riveting. How far can he go, and how many people will he destroy?’ It feels very different – the good guys tend not to survive. It’s so unpredictable, and that’s what makes it exciting.”

“We have the delightful, naughty pleasure of seeing just how horrid he can be,” adds Nicholas Briggs, writer of the series opener. “It’s shocking and horrible. Someone in the cast was saying to me today, ‘How could you have done this?! It’s so horrible, what you’ve written here!’ I had to say, ‘Listen, it’s a story about the Time War – wars are horrible. And it’s got the Master in it – he’s actually evil. You can’t expect any of these stories to end well!’”





and Derek is just wonderful at that quiet malevolence. I always loved the idea that really powerful people don't need to show off. He's so convinced by his own power that he doesn't need to shout or rage or rant, or anything like that."

Jacqueline King – best known to *Doctor Who* fans as Sylvia Noble, mum of companion Donna – guest stars as Nius in *The War Master: Only the Good's* opening episode. "We were all talking earlier about how clever Sir Derek Jacobi is – at anything he does, but especially this character – because he plays him as somebody convinced that he's a decent and sweet chap," she says. "He just has that lovely tone of intrigue and innocence, and yet you just know there's such malevolence underneath that. It's very clever."

"You just listen to him going, 'You're the most reasonable person in the world,'" Scott adds, "and suddenly you can understand why the Master manages to get people in his thrall. You hear the most unpleasant things coming out of Derek Jacobi's mouth, and you go, 'Yeah, that makes sense!'"

"They're the best villains," Derek says, when we mention his Master's incongruous charm. "They're the cleverest villains, because you don't

BABY STEPS

As the only television appearance of Derek Jacobi's Master, Russell T Davies' script for *Utopia* provides the foundation on which *The War Master: Only the Good* is built – but it almost stopped the series happening at all.

"When I first had this idea, I spoke to Russell about the Master's role in the Time War," recalls Scott Handcock. "We chat to Russell a lot about what we do, to make sure we don't tread on any toes and to check what he had in the back of his mind. I'm sure he won't mind me saying that he initially went, 'But Derek Jacobi wasn't the Master in the Time

War – he was a found as a baby on the shores of the Silver Devastation!'"

Scott had thought that backstory, mentioned in *Utopia*, was a fiction created when the Master was transformed into Yana, just as the Tenth Doctor seemed to recall a childhood in Ireland when he became the human schoolmaster John Smith (in 2007's *Human Nature/The Family of Blood*).

"But no, Russell was adamant – he actually

was a baby!" Scott says. "We had long discussions about how it all fits in, and Russell came back and went, 'Yep, absolutely, that all makes sense!' So the story that we tell in this box set goes together with everything that we saw on TV, and it's something that Russell himself quite liked the idea of when we suggested it to him. It's always nice to have that approval."



suspect their villainy; they don't come over as villainous. You can't give it all away, your villainy and your evil character. Good villains can usually pretend to be many things. They can dress it up. They

know how to set their faces off to give a certain thing that maybe encourages somebody to trust them.

I mean, they're actors! They're rather good actors, because they need to be."

There's much more of his devilish performance to come at Big Finish. As we speak, Derek already has an episode of *Gallifrey* under his belt, and he's since returned for an appearance in *UNIT*. Having now played the Master as an outright villain, and in so many different contexts, which aspects of the role has Derek most enjoyed?

"Oh, I enjoy it all, I enjoy it all," he replies. "If I were to pick out something, I like the comedic moments. I like the moments when the Master makes us laugh in a rather twisted way. He has a take on life and a take on situations that is very unique to him, and he has a cruel sense of irony. Those are the moments that I like." **DWM**

The War Master: Only the Good is available in December from **bigfinish.com** priced £23 on CD or £20 to download.

"There is a great deal of comedy with the Master. Villain he may be, evil he may be, but he's got a sense of humour..."



Above left: Jacqueline King as Sylvia Noble in the 2008 series of *Doctor Who*. Jacqueline plays Nius in *Only the Good*.

Top inset: Russell T Davies wrote *Utopia*.

Above: The Doctor (David Tennant) tries to help Professor Yana in *Utopia*.

Below left: Disc Four of *Only the Good* is *The Heavenly Paradigm* by Guy Adams.

Left: A publicity shot from *Utopia*, with Derek as the Master.

Below right: Derek with Jemma Redgrave at the recording of a forthcoming *UNIT* box set, in which he'll play the Master and she'll play Kate Stewart.





The Man Who Trevor Was

In 1974, a newly regenerated Doctor battled Daleks, Clawrantulars and giant land crabs in theatre production *Seven Keys to Doomsday*. We pay tribute to Trevor Martin, the first man to portray the Doctor on stage.

FEATURE BY **CHRIS BENTLEY**

Opposite page: This image, found in Trevor Martin's personal archive, is believed to have been taken for use in the special slideshow sequence that opened *Seven Keys to Doomsday* (1974-75). All photos courtesy Hermione Gregory, except where noted.

Above and opposite page below: Publicity photos of Trevor taken in the 1950s.

Below: The BBC Drama Repertory Company in 1958. Trevor can be seen second from right, at the front.

Early in June 1974, television viewers saw Jon Pertwee's Third Doctor regenerate into Tom Baker's Fourth in the closing moments of *Planet of the Spiders* Part Six. But in December, audiences at the Adelphi Theatre in London witnessed a completely different regeneration – one in which Pertwee's Doctor became an avuncular, white-haired figure wearing a dark frock coat, loud checked trousers and an elaborate Victorian cravat.

For four weeks only, this new Doctor appeared live on stage in *Doctor Who and the Daleks in Seven Keys to Doomsday*, thwarting the Daleks' evil Doomsday Plan to conquer the galaxy with

the Ultimate Weapon of the Masters of Karn. In each of the play's 44 performances between 16 December 1974 and 11 January 1975, the Doctor was portrayed by Trevor Martin, a 45-year-old Shakespearean actor who already had one *Doctor Who* credit to his name, having previously appeared as the Second Time Lord at the Doctor's trial in the final episode of *The War Games* (1969). He was later heard in the BBC Radio 5 serial *The Paradise of Death* (1993) and the Big Finish audio drama *Flip-Flop* (2003), making him one of only a handful of actors to have appeared in *Doctor Who* on television, stage, radio and audio.

Born in Enfield, North London, on Sunday 17 November 1929, Trevor

Gordon Martin was the son of a General Post Office clerk who had been wounded at Gallipoli during the First World War. His family were originally from Dundee, so young Trevor spoke with a Scots accent at home – but he developed his acting talent early, by adopting received pronunciation in polite company and a cockney accent when playing out with local boys. He spent most of the Second World War in London, experiencing the Blitz while attending the Latymer School, a grammar school in Edmonton where fellow pupils included Eileen Atkins, Bruce Forsyth and Aubrey Woods (seen as the Controller in *Day of the Daleks*, 1972).

After completing his National Service, Trevor was accepted for the Guildhall School of Music and Drama, then at premises in John Carpenter Street, London. There, he pursued dual three-year courses in drama and drama teaching in order to qualify for a grant from the Corporation of London. During the final year, he won a new competition initiated by the BBC, becoming the first male recipient of what later became known as the BBC Carleton Hobbs Bursary Award.

The prize was a six-month contract with the BBC Drama Repertory Company, the Corporation's own permanent acting troupe, whose members performed the majority of the BBC's radio and



television drama output. Trevor joined the company in August 1953. His first professional role was as the ruined landowner Semyon Sergeyevitch Bortsov in a radio production of Anton Chekhov's *On the High Road*. The cast included Kenneth Connor, Norman Mitchell and, in the role of the tramp Egor Merik, Patrick Troughton – later to become the face of the Second Doctor.

"That's really what set me off," Trevor said in 2016, "because I then did more or less solely radio for nearly ten years. Over the years I suppose I've done about 4,000 broadcasts because they used us for everything. You'd be doing plays where you'd either be playing the lead or something in the background, or you'd be sent down to what was then Bush House for BBC Overseas broadcasting, reading passages from the foreign press and that sort of thing."

Trevor's BBC contract was repeatedly renewed, and he stayed with the Drama Repertory Company until 1963, appearing in over 200 individual plays or serials for radio – 53 of them in 1957 alone. His roles included Mr Johnson in a dramatisation of HG Wells' *A History of Mr Polly* (1957), Septimus Luker in an 11-part serialisation of Wilkie Collins' *The Moonstone* (1957), Glock in a ten-part serialisation of PC Wren's *Beau Geste* (1957), and Professor Lidenbrock in a seven-part adaptation of Jules Verne's *A Journey to the Centre of the Earth* (1962).

He also took on his first genre role in a six-part dramatisation of John Wyndham's *The Day of the Triffids*. Adapted by Giles Cooper and broadcast on the BBC Light Programme from 2 October to 6 November 1957, this was the earliest dramatisation of the classic science-fiction novel. Trevor portrayed the villainous Torrence in a cast that also included Patrick Barr and later Master actor Roger Delgado.

Trevor's BBC contract also meant occasional television work. He made his screen debut in *Tomorrow, Mr Tompion! And About Time Too!*, a musical play by Caryl Brahms broadcast on BBC TV on 22 April 1958. More significant roles followed in a pair of historical serials: first as Gilbert Totteridge in a seven-part dramatisation of Christine Price's medieval mystery *Three Golden Nobles* (1959), then as Captain Stubbs in a six-part adaptation of Sir Arthur Quiller-Couch's Civil War adventure *The Splendid Spur* (1960). Trevor again worked alongside Patrick Troughton in both series. The following year, he appeared with two more actors who'd eventually fall into *Doctor* ►



"Over the years I suppose I've done about 4,000 broadcasts because the BBC used us for everything."

The Man Who Trevor Was

Right: Trevor as Robert Ashton in the BBC children's serial *Gamble for a Throne* (1961).

Centre right: Trevor read puppet story *Pinocchio* on *Jackanory* in 1967.

Far right: In *Aladdin* at the Bristol Old Vic in 1976.

Below left: In 1964, Trevor featured in both Peter Shaffer's Spanish conquistadors play *The Royal Hunt of the Sun*; and in a National Theatre production of Jacobean drama *The Dutch Courtesan*.

Below right: The Doctor (Patrick Troughton) meets one of his Time Lord peers, played by Trevor, in Episode Ten of *The War Games* (1969).



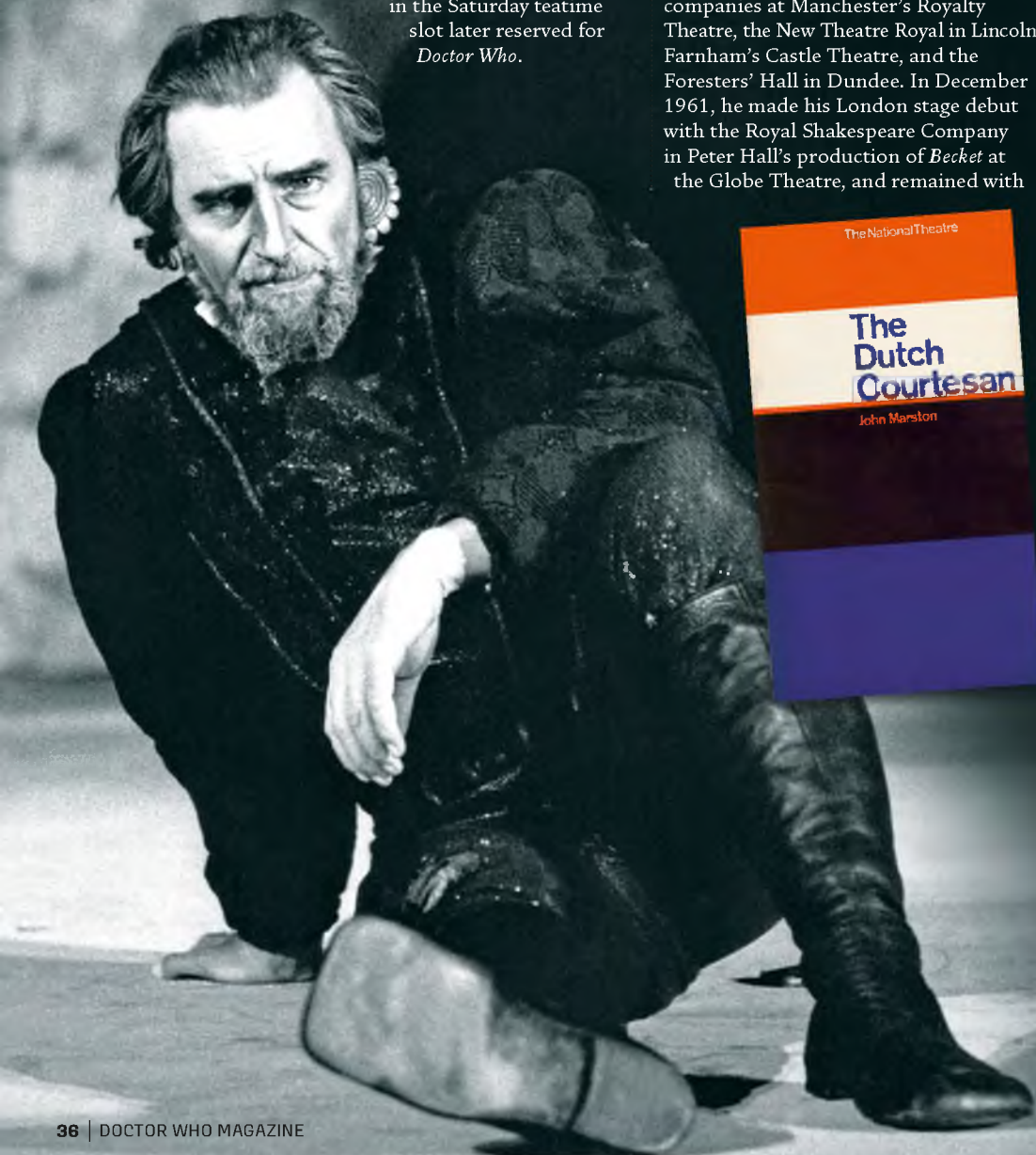
Who's orbit: both Anneke Wills, later to become companion Polly, and Barry Letts, later a director and producer, featured alongside Trevor in a six-part serialisation of Henry Garnett's *Gamble for a Throne* (1961), broadcast in the Saturday teatime slot later reserved for *Doctor Who*.

Despite his many radio and television credits, Trevor mapped out his acting career in terms of his stage work, of which he was clearly and justifiably proud. Between his BBC performances, he found time to join the repertory companies at Manchester's Royalty Theatre, the New Theatre Royal in Lincoln, Farnham's Castle Theatre, and the Foresters' Hall in Dundee. In December 1961, he made his London stage debut with the Royal Shakespeare Company in Peter Hall's production of *Becket* at the Globe Theatre, and remained with

the RSC throughout 1962 for stagings of *Women Beware Women*, *Troilus and Cressida*, *The Devils* and *Curtmantle*.

In 1963, a summer tour of *The Provok'd Wife* with Toby Robertson's Prospect Theatre Company led to an invitation to join Laurence Olivier's fledgling National Theatre company at the Old Vic in Waterloo, London. That October, Trevor played the Danish ambassador Voltmand in the company's inaugural production of *Hamlet*, sharing the stage with a cast that included Michael Redgrave, Robert Stephens and Peter O'Toole. He went on to appear in a variety of National Theatre productions over the next three years, including *The Recruiting Officer* (1963), *Othello* (1964), *The Dutch Courtesan* (1964) and *The Crucible* (1965). He also took the role of Rodas the tailor in the original production of Peter Shaffer's *The Royal Hunt of the Sun*, first at the Chichester Festival in July 1964 and then at the Old Vic the following December.

Returning to the BBC in the late 1960s, Trevor became a more visible television presence with appearances in episodes of *Sherlock Holmes*, *The Newcomers*, *The Troubleshooters* and *Z Cars* as well as a week-long stint on *Jackanory* in November 1967 reading *Pinocchio* by Carlo Collodi. But it was his appearance as a Time Lord in Episode Ten of *Doctor Who's The War Games* that would be most often remembered years later – prosecuting and sentencing the War Lord (Philip



Madoc) before sending Jamie (Frazer Hines) and Zoe (Wendy Padbury) back to their own times.

Trevor's casting in *Seven Keys to Doomsday* was entirely unrelated to his role in *The War Games*, though. In the summer of 1974, he played opposite Dorothy Tutin and Derek Jacobi in a Prospect Theatre Company production of Ivan Turgenev's *A Month in the Country* at the Chichester Festival. The play's lighting was arranged by Mick Hughes, who was subsequently invited to direct the *Doctor Who* play at the Adelphi Theatre. Hughes remembered Trevor's performance at Chichester and invited him to play the lead.

"I thought of it as a huge responsibility – the sort normally associated with doing King Lear and other Shakespeare," Trevor told *DWM* in 1993. "All these other chaps had played the part so wonderfully and I knew I hadn't to let any of them down. It was a wonderful opportunity." Trevor's Doctor was accompanied by a pair of teenage companions – Jimmy Forbes and Jenny Wilson, played by James Matthews and former TV companion Wendy Padbury. Sadly, the play was not a success, and a planned national tour was cancelled.

Trevor remained busy throughout the 1970s. On television, he was seen in episodes of *Churchill's People*, *Within These Walls*, *The Onedin Line* and *Prince Regent* while his radio work included instalments of *Dr Finlay's Casebook* and *Lord Peter Wimsey*. In 1976, he took the lead role of Jean Valjean in an epic 16-hour dramatisation of *Les Misérables* for Radio 4, and joined the Bristol Old Vic Theatre Company for productions of *Love's Labour's Lost*, *A Room with a View*, *Sleuth* and *Aladdin*.

In 1984, he briefly took on a recurring role as Arthur Whittaker in *Coronation Street*, then renewed his association with the Royal Shakespeare Company in a touring double-bill of *The Winter's Tale* and *The Crucible*. It was the start of an uninterrupted 19-year stint with the RSC, including appearances in acclaimed productions of *Othello* (1985), *The Taming of the Shrew* (1988 and 1992), *Much Ado About Nothing* (1990 and 2002), *A Midsummer Night's Dream* (1993 and 1996), *Macbeth* (1999) and *Antony and Cleopatra* (2002).

His television roles during this period included episodes of *Inspector Morse*, *Taggart* and *The Bill* while on radio he could be heard as Kaido, leader of the Kimonya tribe, in *The Paradise of Death*, a five-part *Doctor Who* serial broadcast on Radio 5 between 27 August and 24 September 1993. Trevor also played a number of other roles in the story, featuring alongside Jon Pertwee (as the Doctor), Elisabeth Sladen (Sarah Jane Smith) and Nicholas Courtney (Brigadier Lethbridge-Stewart).

In 2005, Trevor joined the company at Shakespeare's Globe in Southwark for a production of *Coriolanus*, and

FLIP-FLOP

Recorded in March 2003, the Big Finish *Doctor Who* audio adventure *Flip-Flop* presented listeners with a unique story told over two CDs – one white, the other black – which could be listened to in any order. Set on the planet Puxatornee on two Christmas Eves 30 years apart, the Seventh Doctor (Sylvester McCoy) and Mel (Bonnie Langford) became entangled in events spinning out of the arrival

of the Slithergees, a race of blind alien slugs.

Trevor Martin was cast as Professor Capra, named after film director Frank Capra. "Through the two stories, you can see how given basically the same character, he's been affected by the situations he's lived in," Trevor told *DWM*. "One's turned into rather a monster: he's a sadistic sort but so jolly with it. Both of them are very keen on their machines – one is truly following his scientific bent!"

"I'm fascinated that these productions are going on. I once



heard a child say she liked radio because the pictures were better, and a *Doctor Who* story is very much in your own imagination. You can build up the pictures – and the sets are always perfect too!"

returned there in 2009 for his final stage performances: as the Swedish man in Trevor Griffiths' *A New World* and as the loyal family servant Adam in *As You Like It*. The previous year he had recreated his alternative Fourth Doctor in an audio adaptation of *Seven Keys to Doomsday* for Big Finish, this time with Wendy Padbury's daughter Charlie Hayes as Jenny, and Joseph Thompson as Jimmy. Recording took place on 15 and 16 July 2008.

"I was very pleased that we did that because stage work is so ephemeral," Trevor said in 2016. "I did worry that the difference in my age might make a difference to my character, although I tried not to play it any different than I had on stage. It was great fun and very nice, but it did make me feel very old and I thought,

"I thought of it as a huge responsibility. All these other chaps had played the part so wonderfully and I knew I hadn't to let any of them down."



"This Jenny wasn't even alive when I last did this on stage."

Trevor's last acting roles were appearances in episodes of *Whitechapel*, *Dead Boss* and *Call the Midwife*, but he had also recently recorded interviews for Reeltime Pictures' *Myth Makers* series and the student documentary *Remembering Seven Keys to Doomsday*. He was taken ill while holidaying in Bulgaria and died there on 5 October 2017, aged 87. He is survived by his wife Hermione Gregory, and children Alexander, Benedict, Rachel and Victoria. **DWM**

Above: Seventh Doctor Sylvester McCoy poses with Trevor at the recording of the Big Finish audio *Flip-Flop* (2003). Photo © Mark Wyman.

Below left: Trevor pictured in 1996.

Below right: Jimmy (James Matthews), the Doctor (Trevor) and Jenny (Wendy Padbury) visit the planet Karn in *Seven Keys to Doomsday*.



Doc Martin

Earlier this year, the late Trevor Martin gave what turned out to be his final interview regarding his starring role in the 1970s *Doctor Who* stage play, *Seven Keys to Doomsday*.

INTERVIEW BY THOMAS JEDSKI

Just over six months ago, on the morning of Friday 31 March, my student film crew and I assembled at the Questors Theatre in Ealing, West London, to interview the actor Trevor Martin for a documentary I was making: *Remembering Seven Keys to Doomsday*.

The *Doctor Who* stage plays have always fascinated me. Not unlike the 1960s episodes missing from the BBC archive, they're lost to us; we can no longer see them as they were originally performed. In the case of *Doctor Who and the Daleks in Seven Keys to Doomsday*, to give the full title of the play which ran in London's West End for four short weeks between December 1974 and January 1975, neither film clips nor an original soundtrack is known to survive, and photographic material is very limited – making it *more* lost, arguably, than many of those missing episodes.

Trevor Martin's acting career, in radio, television, theatre and film, stretched back to the 1950s – but on that morning last March, he still remembered how it felt to be cast as the Doctor in *Seven Keys*. “Well, I was very pleased,” he told me. “As an actor you try and expand what you can do... Some people are stuck in typecasting, but I didn't like to be typecast if I could avoid it. And this was very different from Shakespeare, and I thought that was a good idea. I loved the idea of playing Doctor Who.”

At the time, Trevor was no stranger to the world of *Doctor Who*. The programme for *Seven Keys* described how ‘Trevor has four children aged seventeen, sixteen, fourteen and twelve and has been an avid fan of the successful BBC/TV series *Doctor Who* since his children introduced him to it some years ago.’ He smiled when I reminded him of this: “Oh, well, you know... when you've got children, and they start watching, and you join in too. And so, we always watched. And yes, my son did do the business of hiding behind the sofa and all that jazz! So it was quite a thrill to be in it that first time as a Time Lord...”

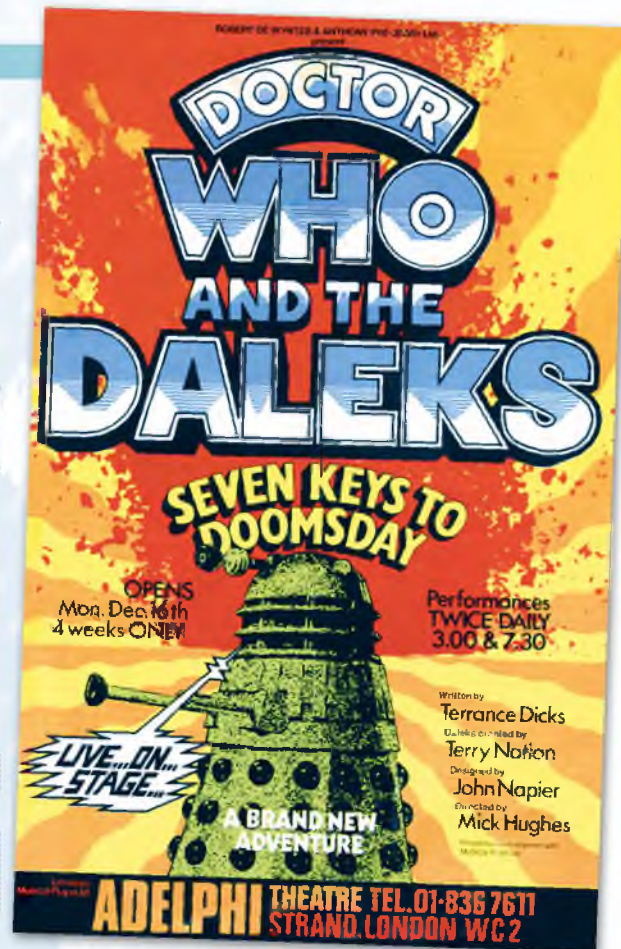
Trevor was referring to his one and only appearance in *Doctor Who* on television – as a member of the tribunal of Time Lords standing in judgement over the recaptured Second Doctor at the end of *The War Games* (1969). “It was only one episode I was in, and it was the last episode. And it was a case of ‘I was a Time Lord!’ There were three of us. I can see the faces of the others, but I can't remember their names...”

Those two other Time Lords were Bernard Horsfall and Clyde Pollitt, opposite

Patrick Troughton – an old acquaintance of Trevor's. “He was a great mate of mine, actually, because he and I had been on the BBC Repertory Company for a number of years together in the 1950s.” Episode Ten was Troughton's last-ever episode as the incumbent Doctor. “I don't know what Patrick Troughton had done that they disapproved of, but he was condemned, and we did the condemning, and he went whizzing down the hole, and he came out as [Jon] Pertwee at the other end.”

Seven Keys to Doomsday came five years later. It wasn't the first time that the West End had played host to a *Doctor Who*-related stage play: *The Curse of the Daleks* had enjoyed a short run at Wyndham's Theatre between December 1965 and January 1966. Unlike that previous production, however, *Seven Keys* would feature the Doctor himself. It was the brainchild of newly established theatrical impresarios Anthony Pye-Jeary and Robert De Wynter, who sank £35,000 into the show – a lot of money at the time. With a script by Terrance Dicks, who'd not long before stepped down as script editor of the television series, and ambitious technical sets by John Napier, the play opened at the Adelphi Theatre on the Strand on Monday 16 December 1974, running twice daily for four weeks.

Trevor's Doctor was created to overcome the unavailability of both Jon Pertwee, who'd recently left the series, and Pertwee's replacement, Tom Baker, who was busy recording his first season of adventures. Press reports of the time claimed that it took the producers six months to find their Doctor – whose casting required



approval by both the BBC and *Doctor Who*'s outgoing producer, Barry Letts.

Preparing to play the Doctor involved a few personal alterations. Wanting him to slightly resemble William Hartnell's original Doctor, the producers asked Trevor to dye his hair for the show. “I had at that time shoulder-length hair, but it was brown. And so they said, ‘Well, we think you ought to be white.’ Fine. ▶

“As an actor you try and expand what you can do... I loved the idea of playing Doctor Who.”

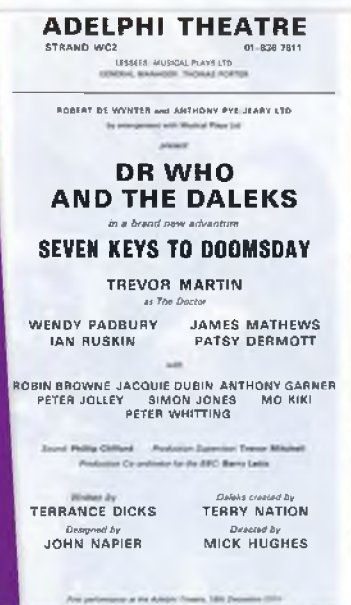


Opposite page: Stage Doctor Trevor Martin (before he dyed his hair for the role) publicises *Seven Keys to Doomsday* outside the Adelphi Theatre, late in 1974.

Top: *Seven Keys'* human stars were conspicuously absent from its poster.

Above left: Second Doctor (Patrick Troughton) is tried by Time Lords played by Trevor Martin and Bernard Horsfall in Episode Ten of *The War Games* (1969).

Left: The Doctor at the controls of the TARDIS (redesigned for *Seven Keys* by John Napier).



Above left: The programme for *Seven Keys to Doomsday*.

Above right: Daleks and Clawrantular creatures encircle the Doctor and his allies Jedak (Ian Ruskin) and Tara (Patsy Dermott), plus his 1970s friends Jimmy (James Mathews) and Jenny (Wendy Padbury).

Below: Wendy Padbury and the Master of Karn.

Opposite top: The Doctor takes one of the titular Keys from the towering Master of Karn (Simon Jones).

Opposite below left: James Mathews, Wendy Padbury and Trevor pose with the Daleks.

Opposite below right: Jimmy, Jenny and the Doctor combat a Clawrantular.

◀ So I had a dyeing session, and we went through all the procedure. And when we came out, it didn't come out white, it came out beautiful blonde... Looked so pretty that it became very dangerous for me going on the 'Tube!' Trevor was amused by the memory. "Perhaps I should have worn a hat or something!"

A few particular moments from the production came back to Trevor. "I see little flashes from the play across my mind. Like, for example, the opening - when [co-stars] Wendy Padbury and the young man [James Mathews] were sitting in the audience. And when it starts, they come up from the audience to come and look after me because I have a fit on stage. And it sort of troubles the audience to start off with, because they think it's one of them."

Trevor was remembering the play's innovative opening, devised both to introduce the Doctor's two companions for the show, Jenny and Jimmy - the former played by Padbury, aka Second Doctor companion Zoe - and to explain

to the audience the regeneration from Jon Pertwee's Doctor into his own. "I was on the stage as Pertwee, with a Pertwee wig and everything else. And I had to get rid of it all, in a sort of collapsed state on the stage, and then turn into me in the end."

The transformation took place in darkness, with the audience's attention drawn to a screen above the stage. "They got shots of Pertwee, and we had two 24-slide carousels, shooting alternately at a very big screen. And they had to work together. And gradually it was him and me and him and me, and so on until it

"I don't know that Health and Safety would have let us do it, if they'd been around at the time."

gradually turned into me, and it turned out to be me at the end. And that's how they did the transformation." Trevor remembered posing for the photographs in the slideshow, too. "That took ages. It took a whole day to do that, and we hadn't even started the play!"

The play transported the new Doctor, plus Jenny and Jimmy, to the planet Karn, where various parties, including the Daleks, were seeking the seven parts of the almighty Crystal of Power. Its complicated mechanics required a lot of rehearsal. "When you've got things like a giant claw, coming out of the back, and grabbing somebody, and taking them away... you can't do that just off the top of your head, you have to practice that. Or somebody on stilts, walking down the stage because the stage has got a tilt on it, and all that sort of thing... All these things took time. I mean, I don't know that Health and Safety would have let us do it, if they'd been around at the time."

That "somebody on stilts" was Simon Jones, who'd go on to play Arthur Dent in

radio and television versions of *The Hitchhiker's Guide to the Galaxy*, as the towering Grand Master of Karn. "A terrifying character, actually, from the audience's point of view, and actually from mine, because I was always afraid he might fall off! I did admire him for doing that every day, twice a day."

For all the production's technical complexity, Trevor couldn't recall any significant on-stage mishaps. "I have been in so many shows where things have gone wrong - at the National [Theatre], too. But I can't remember too much going wrong on this, and it should have done, because that's what we were expecting with that very long technical rehearsal." Trevor thought hard. "It may well have been that the claw didn't actually grab somebody at the right moment, at which point the person would throw themselves into the claw, I would think, but I can't remember it specifically. Do you see what I mean? But I can't remember that ever happened, and he [Simon Jones] *didn't* fall off his stilts, which was the thing that really worried me. I think the whole technical side was pretty brilliant, actually."

On Thursday 19 December, on the fourth day of the show's run, Irish republican terrorists carried out a bomb attack outside Selfridge's department store on Oxford Street. This was followed by a failed attempt to bomb Harrods in Knightsbridge two days later - all part of the IRA's mainland bombing campaign, which had begun the previous year. "It's a long time ago," said Trevor, "so I can't remember how often we heard these bombs go off. It just seems now like we heard them quite a lot. Anyhow, it happened enough times for the parents of the children, because this is obviously mainly a children's play, deciding that they weren't going to bring their children into danger. And I don't blame them, either - I would have done the same, I would have cancelled too. And they





DOOMSDAY DISC!

Throughout his career, Trevor was also involved in a number of *Doctor Who* audio productions – beginning with the BBC Radio 5 serial *The Paradise of Death* (1993), in which he played the character Jenhegger (among others) opposite Third Doctor Jon Pertwee. Ten years later, he played Professor Capra in the Big Finish audio drama *Flip-Flop* (2003), starring Sylvester McCoy as the Seventh Doctor. After that, Trevor recalled, “this company [Big Finish] said ‘Why don’t we do this...’ So we did.”

Trevor was referring to the 2008 audio adaptation of *Seven Keys to Doomsday*, in which he reprised his role as the Doctor for the first time in 34 years.

“It was very interesting that the girl who played the little girl on the CD [actress Charlie Hayes as

Jenny] was the daughter of Wendy Padbury. And so it was sort of continuity that one of the characters should be played, one after another, by mother and daughter.”

He admitted to being apprehensive about playing his Doctor again, after such a long gap. “I was very worried, because you know, it was 20... 30...

40... years? Something like that. And I’d forgotten altogether about it. But when you read through the script again, it starts to come back to you, and I felt we managed to get it across in the end.”



cancelled, and when you cancel, the money goes, and you have to close the show.”

Despite favourable reviews in the press, *Seven Keys to Doomsday* was deemed a box office failure, having taken only £27,500 by the time of its last performance at the Adelphi on Saturday 11 January 1975. Plans were made to take the show on tour around the country, but they came to nothing. According to Trevor: “They worked it out that the cost of moving that scenery in those trucks... We would never be able to cover the cost, even if we filled every theatre that we went to. And they [the producers] tried too hard, and this went on for about a fortnight, trying to work this out. And we were told, ‘You’ll get the final decision on Saturday morning. If we get a decision before midday on Saturday that it’s cancelled – that’s it, it’s cancelled. If we don’t get it until after midday, you get paid for the whole tour...’”

At this, Trevor paused, perhaps for dramatic effect, before he continued, “And

at quarter to 12, the telephone rang, and the tour was off. And that was the end of that.” The hint of a sad smile crossed Trevor’s face. “The two producers very kindly gave us each a plaque with the names and the cast list on it, and the dates and things like that, as a sort of memento. Each person got one. I’ve got it still.”

As our time together drew to a close, I asked Trevor if he wouldn’t mind reading a few extracts from the script, for a few ‘reconstructed’ scenes in my documentary. Looking a tiny bit nervous, Trevor promised to “give it a jolly good try”. But he was clearly absorbed as he read through the script: “It’s all coming back to me now!”

A big smile appeared when he got to the part where that giant claw emerged from the back of the stage, unbeknown to the Doctor and friends, and grabbed hold of the Time Lord. As he read, I saw him pulling numerous faces, trying to figure out what the Doctor was thinking and doing. Within a couple of minutes,

Trevor told me he was “ready” to record a whole page...

... and I’ll never be closer to experiencing *Seven Keys to Doomsday*, as it was originally intended, than I was when Trevor uttered that immortal line, “I am the Doctor!” – sending shivers down the spines of everyone in the room. **DWM**

Thomas Jedski’s documentary on *Seven Keys to Doomsday* can be seen at: tinyurl.com/Who7Keys

Above: Trevor in 2008 at the recording of the audio adaptation of *Seven Keys*.



Annual Reports



Every picture told a story in the *Doctor Who* annuals of yesteryear – but now readers including Peter Purves and Matthew Waterhouse are telling these tallest of tales on audio...

FEATURE BY **ALISTAIR MCGOWN**

Long before Christmas Day TV specials, the highlight of a fan's festive season was that year's *Doctor Who Annual*, published by the Manchester-based World Distributors between 1965 and 1985.

Now, BBC Audio's *Doctor Who* range editor Michael Stevens hopes to revive the annuals' appeal with a new set of readings on CD. "I was looking around for new audio opportunities to run alongside our ongoing Target Books range," he explains.

"I suddenly realised there was a whole fund of stories piled up beside me in the form of a stack of annuals. It's easy to take the annual stories for granted because a generation of us grew up with them, and they've always been there quietly minding their own business on the bookshelf."

Michael has fond memories of these hardback gift books: "I think my first one was the 1978 annual, and I'd have been seven," he remembers. "From then on it was an annual event, pardon the pun. Anything under the Christmas tree with a *Doctor Who* flavour was always exciting,



but the annual was the one I would be most excited about."

Michael considers that the part of the annual stories' magic lies in their tangential approach to the programme. "They are often somehow not quite in the strictest *Doctor Who* canon – and hailing from before the time when *Doctor Who* had brand guidelines, they flaunt some of the style rules that have since been laid down. The Doctor is often referred to as 'Dr Who', and the narrative will talk about him 'emerging from *Tardis*' rather than 'the TARDIS'. Also, familiar characters can sometimes appear a little off-beam, and not quite like their TV counterparts..."

Judging the stories to be period pieces, Michael has resisted the temptation to update or 'correct' them. "It's easy to smile and slightly ignore them, a bit like embarrassing relatives. But then it occurred to me that if you look past those

"Familiar characters can sometimes appear a little off-beam, and not quite like their TV counterparts."

Michael Stevens

quirks and accept the annuals exist in their own parallel dimension, then they do have a lot going for them. Their prime qualities are their charm and naivety. And it's difficult to resist stories about living dust and sinister sponges, or story titles like *The Fishmen of Kandalinga* or *Death to Muff!* What I find really refreshing is there's very little cynicism and absolutely no postmodernism, and that's a rarity these days."

So did Michael refresh his memories by reading back through every annual story? "No, I think I'd be a gibbering wreck if I'd read *all* of those stories," he says, laughing. "But I did look at *all* the annuals. I wanted to cover the whole range of annuals from 1965 to 1985, so I knew I was looking for a shortlist across those years that featured the first six Doctors."

How did he settle on the final six to be read on audio? "Some stories work better



"IT'S as quiet as the grave out here, you two," called out Ben as he went through the open doorway of *Tardis* into the darkness outside. Even as he stepped out he came up against a hard surface and yelped in anguish as his toe stubbed on what felt like stone or marble.

Polly followed him, frightened by the darkness and the dead silence.

Dr. Who stayed behind for a moment to neutralise the controls of the centre panel and then he joined them. He held a flashlight in one hand and he shone it on the blank wall facing them not two feet away.

"That is exactly what this is, Ben, my boy. It's a grave, or rather, a tomb."

Polly gave a little shriek and even Ben shuddered. The doctor gave a superior sort of laugh and flashed the torch up and down the wall.

"We need to be scared, my children," he said affably. "This is a tomb, right enough, but you mustn't think of ordinary graves in here.

This is one of a collection of the most famous tombs in man's long history. We have landed in Egypt, the land where men buried their kings and queens in the belief that those self-same bodies, mummified to last for ever, would one day rise again. They surrounded the mummy with all the most precious things that were available. Gold, jewels, everything the king possessed almost, went into his tomb with him. My dears, we have materialised inside a tomb of a Pharaoh of Egypt."

Ben gave a sigh of relief.

Polly stopped looking so scared.

"For a moment you

scared," grinned Ben.

"Different, of course. Ben,

eh? Well, the geysers they

fied and buried in these tombs

been dead a good long time

they? I mean, it's thousands

since the Ancient Egyptians

sort of thing. It's different, so

to a body newly buried."

"The corpse in this tomb

than others in their own right, so I read and selected ones that I felt would work better on audio, when read aloud; perhaps ones that would suit a little bit of sound design. Length was another factor, because the early annuals had a lot of long-form stories. I wanted to include an example of those, so *The Sons of Grekk* is about 10,000 words. Too many long ones, however, and we wouldn't be able to have so many stories."

Narrators were a consideration, too: "There are a huge number of talented readers among the *Doctor Who* community obviously, so it was a case of matching readers to the different Doctors' eras."

Among the narrators chosen by Michael was Matthew Waterhouse, who played Alzarian prodigy Adric on screen between 1980 and 1982. As a young fan, Matthew had been another happy recipient of the *Doctor Who Annual*. "I got it every Christmas," he enthuses. "They were well read. I vividly remember the spine falling off the first Jon Pertwee one. And Patrick Troughton's last one, that I got from a friend later, with Troughton leaning on

the console on the front – that definitely fell to bits."

The annuals formed an essential part of Matthew's small *Doctor Who* library. "Growing up in the late 60s and early 70s, the Target books [novelisations] didn't exist, so there was very little else. So the annual was a disproportionately big deal really."

As a boy, Matthew imposed a hierarchy on the validity of *Doctor Who* spin-off fiction. ►

Opposite page:
The First Doctor
meets some strange
cellmates in the 1966
Dr Who Annual story
The Sons of Grekk.

Left: Six stories of
yesteryear have been
adapted for *The
Doctor Who Audio
Annual*... including
the Second Doctor,
Polly and Ben 1967
Annual adventure
*The King of Golden
Death* – read by
Polly actress Anneke
Wills (below).

Bottom: Adric actor
Matthew Waterhouse
reads two *Audio
Annual* adventures.
Photos © Neil Gardner.



Annual Reports

A perfect splashdown? enthused Brigadier Lethbridge-Stewart.

"A rather crude method of descent – but quite effective," conceded Dr Who.

Jo Grant stared, fascinated, at the television screen which had been rigged up on the deck of the American aircraft carrier, *Polonius*. She and Dr Who had been invited by the Brigadier to join the special UNIT detachment on board the ship which was to pick up the capsule that had just splashed down in the Pacific.

"Those poor men must be simply exhausted after their journey from Macy," said Jo.

"Oh, hardly exhausted, Miss Grant," said Brigadier Lethbridge-Stewart. "Tired, of course. But, after all, they manage a fair amount of sleep in transit."

Already the huge warship was swarming from the deck of engineers that had been programmed

dark intruders

"Full Ahead! As one square lensed through the calm blue water, the watchers saw every stage of the return-home drama on the television screen. They saw frogmen drop from the circling helicopter, and the inflatable collar being attached to the bobbing steel globe. They saw a life-raft dropped, and watched the frogmen row it alongside the capsule.

What they did not see was the two astronauts, Curley, the American, and Dermann, the Englishman, lying still and silent upon their reclining seats. Neither of the men moved a muscle. Occasionally Curley, the Commander, answered the voice from Mission Control that crackled over the radio link. But his lips moved in a purely mechanical way, and his eyes were as dead as the space through which they had travelled on their dark journey.

It was not until the frogmen were preparing to unbolt the hatch that the astronaut came to life. It began with a faint, lackway buzz, like that of a mosquito. The miniature alarm note rose in pitch and volume until it filled the small cabin, and brought a jocular remark from Mission Control: "Hey, lettest! What's wrong with

your radio, huh? You thought frogmen back with you!"

The piercing hum began to fade, and as it did, a change came over the two men. Colour filled their cheeks, and movement returned to their limbs. It was as if their hearts had resumed beating, and blood was once more coursing through their veins.

By the time the frogman swung back the hatch and put his head inside to say "Welcome home" the strange hum had ceased, and Curley and Dermann raised their hands in salute and grinned back.

The *Polonius* was heading for Hawaii after picking up the space capsule. On deck, Jo was content to bask in the tropical sunlight. Through her dark glasses she watched with amusement as Dr Who and the Brigadier prowled restlessly up and down the deck. She knew they were impatient to talk to the returned astronauts. But tight security kept them isolated.

"How long does this interrogation continue?" asked the Doctor testily.

"Well, they have reports to make to the top man in each department of the project," replied the Brigadier. He glanced at his watch and nodded. "Ah yes, by now, Dr Hilterson will have finished talking to the men," he said. "He's the biology expert. I know him well. Shall we go and talk to him?" He could tell by what kind of shape Curley and Dermann are in.

"I suppose so," agreed Dr Who, "though I dislike getting information second-hand."

They set off to find the biologist, and Jo went with them. They were told that he had gone below to his cabin, and were given a pass to show to the guard on duty in that corridor.

The Brigadier went first down the stairs, and led the way to the corridor. As he approached, he saw that the guard was leaning with his back against the wall, and his head slumped on his chest, as if taking a nap.

Above: The return of a Mars mission sparks off the Third Doctor's 1973 Annual adventure *Dark Intruders* – read by Geoffrey Beevers (right).

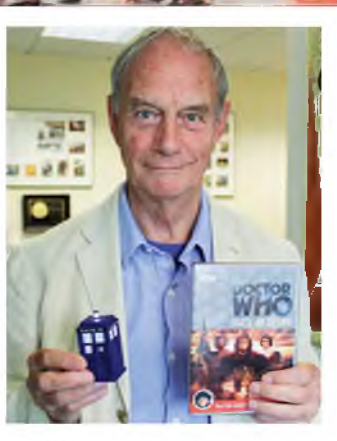
Photo © Neil Gardner.

Far right: The Fourth Doctor, K9 and Adric feature in the unusual 1981 Annual story *Conundrum*.

Opposite page: Peter Purves (above) narrates the 1966 Annual adventure *The Sons of Grekk* (below). Photo © Neil Gardner.

"I thought *TV Comic* counted, because I assumed that when they weren't writing scripts, the *Doctor Who* office were writing the *TV Comic* stories. Because it came out weekly, on a Saturday, it felt like part of the *Doctor Who* thing every week. So even then I didn't think the annuals felt completely like proper *Doctor Who*. They were lovely and I adored them, but they weren't quite up there with the comic. I reckoned the annuals were written by people who maybe liked *Doctor Who* and wanted to put out a book to please us."

Matthew went on to star in the TV show – and before long, in the annual itself. "I was so lucky, as the annual with me and Tom [Baker] and Peter [Davison] was the best annual in about ten years! I think they'd gotten a bit bizarre in the late 70s, and none of the characters looked like the actors. And then suddenly they produced this annual. [1980s *Doctor Who*



producer] John Nathan-Turner gave me a heap of free copies, and I thought, 'Oh, this looks like a proper *Doctor Who* Annual, that's good!'"

For the audio collection, Matthew reads two stories featuring the two Doctors he accompanied on screen – giving his impersonations of both Tom Baker and Peter Davison.

"It's perfectly legitimate, to read it in a [straight] narrative voice," says Matthew, "but I think, 'Why not have more fun with it, and go for it?' It's enormously enjoyable to do..."

"I think you do want to represent the characters that people know," he continues. "Obviously I'm not an



"I was so lucky, as the annual with me and Tom and Peter was the best annual in about ten years!" Matthew Waterhouse

impressionist – I'm not Rory Bremner – but we were trying to get something of Tom's speech rhythms, later Peter's, just trying to capture some sort of essence. It wasn't a matter of walking about practising a Tom Baker voice for days on end. I've known Peter and Tom for years,



so imagining them walking about saying these lines isn't that onerous."

Of the two stories read by Matthew, the excellent *Conundrum* is very much in the science-factual style of then-script editor Christopher H Bidmead. "That crossed my mind," agrees Matthew. "Do you know for sure that it wasn't written by Bidmead?" We do; it was written, most convincingly, by World Distributors staff member Clive Hopwood. "It's one of those instances where the person who wrote the story *has* been watching the programme, which is often not the case. It's pretty obvious that some of the annuals were written by people who barely knew what *Doctor Who* was!"

"This is someone who has not only got a general *Doctor Who* sense, but has a sense of Tom's last season. It's exactly the absolutely accurate tone, but for ten-year-old readers, so I do think it's amazing."

Such fidelity is uncommon in the annuals, as another audio reader, Peter Purves – who played companion Steven Taylor between 1965 and 1966 – points out. "Reading from the 1960s annuals was a strange experience," he admits. "Because the Doctor has no companion at all, it's so unlike the Doctor I knew, and from how the show felt back in the 60s. They really missed the essence of the Doctor, who always worked so well with his close companions with whom he could interact. His isolation in these stories is an interesting variation on a theme."

"Also, the reference to 'Tardis' rather than 'the TARDIS', or 'My TARDIS' was quite difficult to get right. So these readings didn't evoke memories, as it was unlike anything I remember! But it is interesting to see how the annuals got it so wrong."

Like Matthew, Peter attempts an impression of his Doctor, William Hartnell, as he's previously done in several Big Finish audios. "I've never referred back to the original tapes," Peter explains. "My performance as Bill is from the heart, my memory of him and an understanding of how he would perform. I find that as I read his lines in the studio I'm doing some of his characteristic hand movements!"

The experience has been revealing for Peter, who admits: "I had no knowledge of the annuals' existence until I read the ▶



ANNUAL REVIEWS

The six stories included in *The Doctor Who Audio Annual* originally appeared in these vintage volumes...

The Dr Who Annual

Published: 1966
Doctor: The First
Companions: None
Overview: This was the second annual in the series after 1965's bestselling debut. William Hartnell's Doctor had regenerated into

Patrick Troughton's late in October 1966, so World Distributors printed only a third as many as the previous year.
CD story: *The Sons of Grekk* read by Peter Purves



The Dr Who Annual

Published: 1967
Doctor: The Second
Companions: Ben and Polly
Overview: Uniquely, the writers and artists responsible for this first Troughton annual were credited

on the inside – with Joseph L Morrissey writing most of the stories, and Walter Howarth and David Brian providing the art.
CD story: *The King of Golden Death* read by Anneke Wills

The Dr Who Annual 1973

Published: 1972
Doctor: The Third
Companions: Jo Grant, Brigadier Lethbridge-Stewart
Overview: This was the second annual to feature Pertwee's Doctor, following a year's gap due to poor

sales in 1970. Steve Livesey's modern colour artwork made David Brian's monochrome illustrations look rather dated.
CD story: *Dark Intruders* read by Geoffrey Beevers



Doctor Who Annual

Published: 1981
Doctors: The Fourth and Fifth
Companion: Adric
Overview: With TV viewers having only seen Peter Davison's Fifth Doctor in the final few moments of *Logopolis* (1981), World attempted

this 'split' annual, featuring the new Doctor in just two text stories – but pictured only from the neck up, as his costume hadn't been unveiled before their deadline.
CD story: *Conundrum* read by Matthew Waterhouse

Doctor Who Annual

Published: 1982
Doctor: The Fifth
Companions: Adric, Nyssa and Tegan
Overview: Adric featured in the comic strip, but was otherwise absent following his on-screen death in *Earthshock*

(1982). The stories seemed very like the TV series of the time. The book contained several *Doctor Who*-related features, too.
CD story: *The Penalty* read by Matthew Waterhouse



Doctor Who Annual

Published: 1984
Doctor: The Sixth
Companion: Peri
Overview: Viewers had seen Colin Baker's Doctor in just one TV story when this, the last-but-one annual was produced.

Both the High Council of the Time Lords and the renegade Master featured in one story – although the Master wasn't pictured, due to rights issues.
CD story: *The Real Hereward* read by Nicola Bryant

Annual Reports

Right: The Sixth Doctor and Peri land in Norman England in 1985 *Annual* story *The Real Hereward*.

Far right and below right: Sarah Jane Smith accompanied K9 in the robot dog's own 1983 *Annual* – written by Mike Wild (inset below).

Bottom left: The Fifth Doctor suffers a fever dream in 1983 *Annual* story *The Penalty*.

“first of these latest recordings.” It was a different story with the annual *Blue Peter* Books, which sold up to half a million copies each Christmas while he was presenting the children's magazine programme in the 1960s and 70s. “Yes, those were a different matter altogether. The small royalty we presenters received each year for those was always given as the reason for keeping our fees for the show so low!”

Fleshing out the readings was sound designer David Darlington, another childhood devotee of the annuals. “I think anyone of about my vintage or older has some memory of the annuals and their marvellous parallel-worldview of *Doctor Who*; they're kind of a mad route not taken. I was especially delighted that *Conundrum* was included – a rare example of the annual synthesising the TV show really well.”

In creating his atmospheres for these audios, had David been tempted to echo the TV show of the same period? “It would be foolish not to,” he says, “but even within that you have decisions to make. If *Conundrum* and *The Penalty*



should sound ‘1980s Radiophonic Workshop’, do we mean [composers] Paddy Kingsland or Roger Limb, who are very identifiable, or the more adaptable Peter Howell?

“Either way, it’s definitely the case that when you’re scoring or sound-designing a reading rather than a full play, you give it less. A prose reading doesn’t happen in ‘real time’, so you can’t populate the soundscape in quite the same way – it’s by necessity more impressionistic.”

With well over a hundred annual stories left to choose from, Michael Stevens realises there is huge scope for sequel collections. “Inevitably with an initial selection like this, some people will say, ‘Oh, why didn’t they include that one?’, but hopefully if these prove popular we’ll be able to do more. And then you’ve got the Dalek annuals! And the K9 annual!”

Who knows? Maybe these audio collections will eventually become an annual experience themselves... **DWM**

WILD WORLD

Mike Wild wrote *The Penalty*, a story from the 1982 annual featured in the *Audio Annual* collection...

DWM: How did you come to write for World Distributors?

Mike Wild: A friend had dealings with one of their sales directors and mentioned my name. The director said I should submit a couple of sample stories, so I sent *Danger Down Below*, which became the first story in the [1982] annual – I still cringe at that title! – and *The God Machine*.



I definitely wanted a shot at the Doc because I was a big TV sci-fi fan. *The God Machine* was originally a *Blake's 7* story, which I wrote not knowing they weren't going with more *Blake* annuals. Thankfully these were good enough for them to commission the rest of the *Doctor Who Annual*.

Had you grown up reading World's annuals?

I had *all* the TV sci-fi annuals – *Stingray*, *TV21*, *The Man from U.N.C.L.E.*, you name it. Also their comics, their colouring and puzzle books; it was all we had beyond TV at the time.

You wrote almost all of 1982's *Doctor Who Annual*, bar the comic strip...

Yep, all the text stories apart from *The Haven*. That had either been pre-bought and had the characters changed in-house, or written in-house because of deadlines. The stories had to be physically sent in the post for approval by [producer] John Nathan-Turner and that could sometimes take a while.

Suddenly you were writing five annuals for that Christmas...

Yes; *Doctor Who*, *K9*, *Fame*, US detective show *Simon & Simon* and a non-TV sci-fi compendium, *Space Invaders*. *K9* was offered, rather appropriately, right on the heels of the *Doctor Who* annual.

They'd realised that I was a science-fiction fan and also that I 'knew' TV generally, and I became a sort of consultant on what properties they should buy.

Had you seen any 1982 Peter Davison episodes before you began writing?

I'd seen some Davisons, yeah. You got two weeks to write a whole annual. I wish I'd had more time. I did *try* to make it more of a tie-in title than some of the earlier, shall we say, more surreal story material. Not that any of it wasn't wonderful. I was pleased to get the Master in



there – I remember some problems with permissions at the time.

What guidelines were you given for the *K9 Annual*, with just the single pilot episode *K9 and Company: A Girl's Best Friend* (1981), also featuring Sarah Jane Smith, to go on?

I saw the pilot just once. My only other reference was the script, which I think was a first draft because there were differences. It was pretty much left to me, though I chatted with my editor Mae Broadley and we decided that the subject matter of the pilot was probably the way to go – magic and mystery rather than the ‘time and space stuff’ of *Doctor Who*, if for no other reason than to differentiate it. I probably went too far with the Satanists and cultists popping up everywhere!



FAR OUTSIDE THE REALMS WE KNOW, THROUGH THE SPIRALS OF ETERNITY, A **BOX** IS SPINNING...



WE'LL BE ARRIVING IN A MINUTE OR TWO, BILL...

BILL? WHERE HAVE YOU GOT TO?

RIGHT HERE! WHAT DO YOU THINK?

ABOUT WHAT?



PRIVATE POTTS REPORTING FOR DUTY, SAM!

THOUGHT I'D CHECK OUT THE WARDROBE ROOM, SEE IF I CAN BLEND IN!

WHAT ARE YOU TALKING ABOUT?



YOU SAID WE WERE GOING TO MEET ALAN TURING, RIGHT? SEE IF HE CAN BREAK THE CODED MESSAGE THAT'S BEEN CARVED INTO THE TARDIS?

YES...



THAT MEANS BLETCHLEY PARK! I'VE SEEN THE IMITATION GAME, I KNOW WHAT'S COMING! TEA IN THE MESS HALL, VERA LYNN ON THE RADIO, "KEEP CALM AND CARRY ON"...

OH, I SEE. THAT'S VERY CLEVER.

THANKS! FOR ONCE I'VE GOT THE SET-UP SUSSSED BEFORE WE START!



SO, DO YOU KNOW BIG AL ALREADY?

TRY NOT TO CALL HIM THAT. YES, WE CROSSED PATHS A WHILE BACK. I'M SURE HE'LL REMEMBER ME...



The Phantom Piper

PART ONE

WELCOME TO
ATHENIA, A LUNAR
COLONY DEDICATED TO
SCIENTIFIC RESEARCH
AND HISTORICAL
STUDIES...

SO, Y'KNOW,
THERE'S **BOUND**
TO BE SOME VERA
LYNN PLAYING
SOMEWHERE.

YEAH...
MIGHT GET
CHANGED...

SCOTT GRAY - Story - MARTIN GERAGHTY - Pencil Art
DAVID A ROACH - Inks - JAMES OFFREDI - Colours - ROGER LANGRIDGE - Lettering
PETER WARE & MARCUS HEARN - Editors

YOU SAID
WE WERE
GOING TO THE
1940s!

NO, I SAID WE WERE
GOING TO SEE **ALAN**
TURING. NEVER
SAID WHEN...

YOU REALLY
ENJOY THIS, DON'T
YOU? DROPPING ME
IN THE MIDDLE
OF **WEIRD**!

I HAVE
ABSOLUTELY **NO**
IDEA WHAT YOU
MEAN, MISS
POTTS...

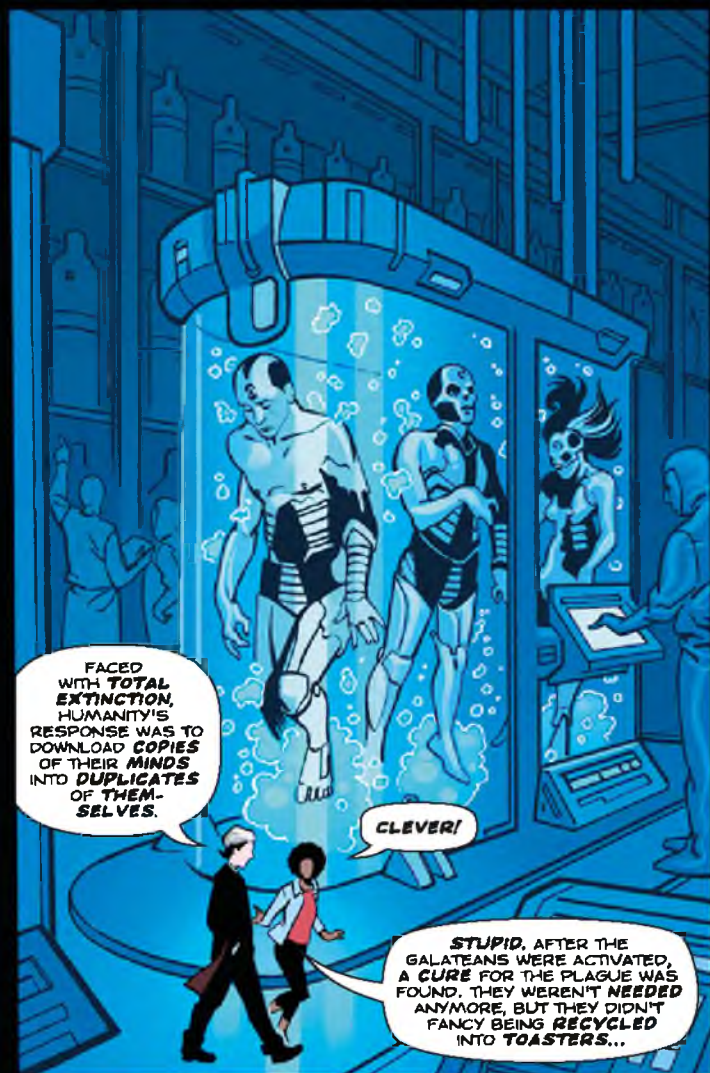


WHAT'S WITH ALL THE 'G'S ON THE FOREHEADS? IS IT SOME FASHION THING?

THEY'RE GALATEANS -- ANDROID REPLICAS OF HUMANS.

A TERRIBLE PLAGUE ONCE SPREAD ACROSS THE HUMAN EMPIRE. IT WIPED OUT MOST OF YOUR SPECIES... *

* SEE THE CHILD OF TIME.



FACED WITH TOTAL EXTINCTION, HUMANITY'S RESPONSE WAS TO DOWNLOAD COPIES OF THEIR MINDS INTO DUPLICATES OF THEMSELVES.

CLEVER!

STUPID. AFTER THE GALATEANS WERE ACTIVATED, A CURE FOR THE PLAGUE WAS FOUND. THEY WEREN'T NEEDED ANYMORE, BUT THEY DIDN'T FANCY BEING RECYCLED INTO TOASTERS...



OH, LEMME GUESS -- IT ALL KICKED OFF, RIGHT?

THE BIGGEST AND BLOODIEST WAR THE HUMAN RACE HAS EVER SEEN. WORLDS BURNED. COUNTLESS LIVES WERE LOST.

A HUNDRED THOUSAND YEARS OF PAIN.



THINGS LOOK PRETTY PEACEFUL NOW...

OH, THAT'S BECAUSE I ERASED THE ENTIRE TIMELINE. I STOPPED THE WAR FROM EVER HAPPENING.



WHOA, YOU CAN ACTUALLY DO THAT?

WELL, I DID HAVE A BIT OF HELP...



"... FROM A VERY BRAVE LITTLE GIRL."

YOU REALLY DON'T NEED TO HELP ME WITH THIS, CHIYOKO. WHY DON'T YOU GO AND PLAY WITH THE OTHER KIDS?

THEY DON'T LIKE ME, RANESH. I THINK I SCARE THEM...

WHY DO YOU SAY THAT?



BECAUSE WHEN I SAY HELLO, THEY SCREAM, "IT'S HER! RUN AWAY!"

EVEN THE GALATEAN CHILDREN THINK I AM DIFFERENT.

CHIYOKO, YOU SHOULD KNOW BY NOW THAT EVERYONE'S "DIFFERENT". THERE'S NO SUCH THING AS "NORMAL". WE'RE ALL UNIQUE.

I SUPPOSE -- BUT I AM MORE UNIQUE THAN ANYONE ELSE.



WAIT!

I -- I CAN FEEL HER, RANESH! SHE HAS RETURNED!



WHO?

MOTHER!



LOOK, I KNOW ALL ABOUT ALAN TURING...

OH, GOOD. TELL ME EVERYTHING.

WELL, HE WAS A MEGA GENIUS, RIGHT? HE BUILT THE FIRST COMPUTER AND BROKE THE GERMANS' ENIGMA CODE IN WORLD WAR II...

BUT IN THE 1950s HE GOT ARRESTED FOR BEING GAY. NIGHT AS WELL HAVE BEEN THE MIDDLE AGES, Y'KNOW? THEY PUMPED HIM FULL OF DRUGS. IT WAS DISGUSTING. HE ENDED UP COMMITTING SUICIDE...



... SO HOW CAN HE BE HERE IN SPACE YEAR: ONE ZILLION?

YOU CAN ASK HIM YOURSELF WHEN WE SEE HIM...

EXCUSE ME, OFFICER! I'M TRYING TO FIND DR ALAN TURING!



YOU AND THE REST OF THE WORLD, MATE.

MADE HIMSELF SCARCE, HAS HE? BUT HE'LL SEE ME, WE'RE OLD FRIENDS...

YEAH? GOOD LUCK. NOBODY'S SEEN TURING FOR OVER TWO YEARS. HE JUST UP AND VANISHED ONE DAY...



DELPHI, WE'VE TALKED ABOUT THIS. YOU CAN'T JUST DECIDE TO CONGREGATE, YOU'RE DISTURBING THE DAY'S FLOW. YOU HAVE TO SEEK **PERMISSION** FOR THIS KIND OF **DEMONSTRATION**...

WE HAVE PERMISSION FROM OUR **MAKER**, OFFICER CORTEZ. THE ONLY THING WE DEMONSTRATE HERE IS OUR **FAITH**.

SISTER PHILIA, ACTIVATE THE HOLO-STATUE.



ALL PRAISE TO THE TURING!

HE SHALL RETURN!

HE WILL SHOW US THE PATH TO TRUTH!

ZZZ!



I STILL CAN'T BELIEVE YOU'VE FALLEN FOR ALL THIS.

YOUR BELIEFS ARE TINY.

I OUTGREW YOU LONG AGO.



DO I DETECT A FAMILY RESEMBLANCE...?

YOU COULD PUT IT LIKE THAT.

DELPHI IS ME. SHE'S ALL OF MY MEMORIES, MY FEARS, MY HOPES AND IDEALS, DOWNLOADED INTO A GALATEAN BODY...

TWENTY-THREE YEARS AGO.



AM, WE MAY HAVE ARRIVED A LITTLE LATER THAN PLANNED, BILL...

BILL...?



EVERYONE
FAN OUT!
CORDON OFF
THE AREA!

IS YOUR LITTLE
GIRL CAUSING TROUBLE
AGAIN, CORTEZ? IF YOU
CAN'T KEEP HER IN LINE I'M
GONNA HAVE TO PULL
HER PLUG...

DON'T YOU
DARE LIGHT A FUSE
HERE, MOXHAM.
I'M HANDLING
THIS...



LIKE HELL
YOU ARE.

YOU!
SHUT THAT THING
OFF, NOW!

I WILL PASS THE TEST OF THE
TURING. I WILL PASS THE TEST
OF THE TURING...



I GAVE
YOU A
CHANCE.

KRUNCH!



ZZTT

NO!



YOU HAVE
NO RIGHT!

FWAKK!

OKAY,
THAT'S IT!

ARREST
THEM! ALL
OF THEM!



GET 'EM,
BOYS!

DESECRATORS!

ASSISTANCE
NEEDED IN HELIOS
SQUARE!

RIOT IN
PROGRESS!

AAAH!



LOOK...
CHIYOKO, WAS
IT? I THINK WE
SHOULD
JUST FIND A
POLICEMAN
AND —

THERE
SHE IS!



MOTHER!!!



OOOokay...



WAIT.
WHAT IS
THIS...?

WH-WHAT
HAS HAPPENED
TO YOU?



WHAT
DID YOU
DO TO MY
MOTHER?

NOTHING!
I--I MEAN, I DON'T
UNDERSTAND -- WHY
ARE YOU CALLING THE
TARDIS YOUR —

CAN'T YOU
HEAR HER?!
YOU ARE
STUPID!



**SHE IS
SCREAMING!**

NEXT: DARK
DREAMERS!

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CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 839 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episode 776 – THE ALMOST PEOPLE

Gangers' Paradise

Almost People are people – so why should it be, the team wonders, that humans and Gangers get along so awfully?

COMPILED BY **RICHARD ATKINSON** | ILLUSTRATIONS BY **ADRIAN SALMON**

The *Rebel Flesh* – the first part of this story – went down well. Now, having paused for breath, the team is ready to press on with the concluding episode. Michael, who claimed that this story had been sparking his “fanboy pleasure

circuits”, is delighted with the opening scenes. “All the Doctor quotes! Even a bit of Tom Baker!” he beams as the doppelganger Doctor, revealed at the end of the last episode, tries to assimilate 11 lifetimes’ worth of memories. (Don’t get ahead of yourself – even the Ganger Doctor prefers to forget the War Doctor.)

“That’s a neat idea,” marvels Chris. “He’d be freaking out, hearing all of those voices in his head.”

As you may recall from last issue, the Doctor, Amy and Rory have arrived on an island, where they’ve met Foreman Cleaves and her team – Jimmy, Buzzer, Dicken and Jennifer – who use disposable replicas of themselves, known as ‘Gangers’, to mine acid. Unfortunately, a solar storm has caused their duplicates to become self-aware... and they’re not happy about how they’ve been treated.

Pursued by the Gangers, the Doctor and the rest of his party head for the Evac Tower to call

for help. They get there as the factory’s clock chimes midnight.

“Nice,” says Emma, “both Jimmies thinking of their son’s birthday upon hearing the bells.”

Will nods. “We’re still getting a good sense of their shared history. Jimmy and Ganger Jimmy both feel as attached to their son. Ganger Cleaves knows what Real Cleaves is going to do. It’s a shame they can’t all get on. Get together, have a cup of tea and some cake. Or whatever *Flesh* eat.”

“Share a Twix,” says Michael.

“I like the Gangers disagreeing with each other,” Will continues. “It’s more interesting than a homogenous alien race that just wants to conquer.”

“Evil Jennifer will soon talk them round,” says Michael. “She has quite a poetic turn of phrase, doesn’t she?”

“Bleuch,” disagrees Chris. “That bit about ‘the eyes having one question’ is naff. I get what they’re going for, but... would you like a cracker with that cheese?”

Emma has an idea. “Wouldn’t it be great if it turned out that none of them were human after all and they were *all* Gangers?”

Up in the Evac Tower...

“Matt Smith is having a ball,” says Michael.

Emma agrees. “He does a great job sustaining the tone when he’s talking to himself.”

Amy isn’t too keen on her friend’s uncanny copy. Being almost the Doctor is like being no Doctor at all in her eyes.

“Don’t tell Rose,” says Will, “she’s still off somewhere with her human Doctor.”

“The Doctors have swapped,” reckons Emma, “to prove they’re the same, and that Amy’s biased towards the one she thinks is ‘Flesh!’”

Chris recalls a Lindsay Lohan film about identical twins meeting years after they were separated at birth. “Maybe I’ve seen *The Parent Trap* a few too many times,” says Chris, “but I think you might be right.”

“Amy has very firm ideas about what makes the Doctor the Doctor,” says

Michael, who no doubt has written his own list at some point or other.

Confident that she knows which one is which, something occurs to Amy...

“She feels like she can tell the Ganger Doctor all about the Doctor’s death in Utah,” says Chris, recalling the secret she’s been keeping since *The Impossible Astronaut* (2011).

“Is she hoping that the Ganger Doctor is the one who died on the beach?” wonders Emma.

“Oh, that’s dark,” says Chris.

“Matt Smith is doing a great job of differentiating his Ganger performance,” says Will, “grabbing Amy and shouting in her face!”

“I don’t like shouty Matt,” whimpers Chris.



The “horrid” mound of discarded *Flesh*.



All this time, the human contingent has been separated from two of their number. Downstairs, Rory catches up with two Jennifers, both of whom insist they're the original.

"It's a bit of a cliché," says Will, "but you can't do this type of story without it."

"When the fight kicks off, Jennifer looks terrifying," says Chris. "In a story without a baddie per se, Sarah Smart is clearly having fun playing the scarier moments."

"The fight is very well done," says Michael, looking closely for the joins. "Nicely directed."

The fight ends with one of the Jennifers falling in a pool of acid and melting into a pool of Flesh.

"Nice bit of misdirection," says Michael. "The other one is not the real Jennifer either, is it?"

Will's confused. "Were both Jennifers Gangers?"

"Definitely a Ganger," says Chris. "That, or the real Jen is also weirdly eerie and creepy."

Heading off, Rory and Jennifer encounter a stomach-churning sight...

"A pile of gooey discarded Gangers. A new stocking filler?" suggests Chris. "Character Options can save on packaging and just shove them into sandwich bags."

"Ugh! That's horrid," says Emma.

"It's a great effect," says Michael, marvelling at the mound of twisted Flesh, "and it makes the point of the story so well."

"Who are the real monsters?" says Will. "That's the sound of the point being hammered home."



The Ganger Doctor (Matt Smith).

The team's suspicions were correct – Buzzer and one of the Doctors find the real Jennifer dead outside. Meanwhile, the other Doctor, Cleaves and Jimmy face yet more ickiness as they make their way down to the thermostatic controls to stop a deadly eruption of acid.

"Eyes in the wall?!" says Chris.

"For the trailer, right? That was far too quick and wasted a moment to mean much. But it'll look good in a montage!"

"And eww again," says Will. "More body horror with Ganger Jen's enormous stretchy mouth!"

"She's gone full Lazarus monster," says Michael, thinking back to *The Lazarus Experiment* (2007). "Why? Just because?"

"It's like one of those old Robert Holmes scripts," says Will, referencing the former *Doctor Who* writer. "Those stories apparently needed a giant rat or a Magma Beast even when it's not a good look."

Emma's willing to buy into it. "Jennifer Ganger's pretty single-minded about saving the Flesh at any cost. But she's torn between being Jennifer and being Flesh, so she revels in her non-human form!"

"Hang on," says Chris. "Ganger Jennifer made another Ganger Jennifer to kill in front of Rory? What a flipping hypocrite!"

Jennifer's fellow Gangers aren't as murderous as she is, however – and when the Doctor dials

up Jimmy's son Adam for a birthday chat, Ganger Jimmy realises he can't kill the boy's dad, and rushes off to save the day. But he's too late.

Chris is moved as a mortally wounded Jimmy asks his Ganger to look after Adam. "What a beautifully played moment by Mark Bonnar and Mark Bonnar."

"Maybe there's hope for human/Flesh co-existence after all," says Will.

"The others really are too human to share Jennifer's fear and anger," says Emma. "She's not going to take this well."

The survivors flee the monstrous Jennifer, taking refuge in the factory's subterranean tunnels. The Doctor must have known where he was heading, however, as the TARDIS – which had sunk into an acid pit in *The Rebel Flesh* – conveniently crashes through the ceiling.

"Nooooo! Dicken!" cries Chris, as this character finally gets his moment

– a heroic sacrifice.

"Always watch the quiet ones," says Michael.

"We could have done with more of him and less of 'adorable' little Adam."

"We're left with a final line-up of humans and

clones," observes Chris. "A pleasant change from how stories like this usually go."

With the rampaging Jennifer Ganger trying to break through the door, it's up to the Ganger versions of Cleaves and the Doctor to hold it shut while the others make their escape in the TARDIS. ►

"Jennifer Ganger's pretty single-minded about saving the Flesh at any cost." – Emma



“There we go,” says Emma, as the Doctor reveals he did swap places with his Ganger. “Thank goodness Amy’s woman enough to admit she was wrong.”

“She’s been reacting positively to the Ganger this whole time,” says Chris. “The *real* Doctor was the one who heard about his upcoming death? This is how you chuck the series arc into a story and make it work dramatically.”

“A throwaway line about ‘molecular memory’ to keep the way open for the Flesh Doctor to return,” says Will. “So he could still be the Doctor that we saw die...”

Emma has other concerns. “The Flesh Cleaves and Doctor could probably have reached the TARDIS before Jennifer bashed her way through...”

“They stopped for quite a lengthy chat,” says Michael, “when they could have dealt with all of that after they’d got away.”

“Still,” says Chris, “a positive, if trepidatious, end for the crew.”

“The scene outside the company headquarters is very ‘Pertwee era lecture’, isn’t it?” says Michael, as the Doctor sends Cleaves and co off to bang some heads together.

But things aren’t over yet. Amy doubles over in pain. She’s going into labour – despite the absence of a baby bump!

“It did an excellent job of strengthening the series’ arc, but suffered as a story because of it.” – CHRIS

“That’s neat!” marvels Chris. “The entire story was to learn more about Amy’s on and off pregnancy.”

Emma isn’t so sure. “The Doctor deliberately put them all in danger to discover more about the Flesh?”

“It’s really upsetting,” says Michael, as it becomes clear that Amy’s been a Ganger all along. “Rory totally trusts the Doctor. He moves away from Amy. That shot of her melting is heartbreaking!”

“Given what we’ve learned I’ll be as humane as I can...” quotes Chris, as the Doctor dissolves the duplicate Amy. “That doesn’t sit right. There must’ve been a better way to ‘remove’ Ganger Amy without the Doctor having to kill her. Poorly handled, that.”

“Yes,” agrees Michael. “We spend two episodes deciding that Gangers are people and have rights, then the Doctor just switches off fake Amy. She’s clearly terrified. That seems nasty.”

“She’s not been zapped by lightning into independent thought,” points out Will. “It’s an excellent twist!”

“Amy’s been gone for almost nine months, then,” says Emma, “but how many episodes does that cover? Pirates? Silents?”

“I guess the switch happened when she went to the spooky children’s home?” says Will, recalling *Day of the Moon* (2011), shortly after Amy revealed to the Doctor that she might be pregnant.

“There’s a really great and grim sci-fi tale here,” says Chris, summing up. “It did an excellent job of strengthening the series’ arc, but suffered as a story because of it.”

“Cleaves was great,” says Will. “I love that it wasn’t just black and white. There were heroic Gangers and aggressive humans. Proper characters!”

Michael is less convinced. “The story sort of ran out of steam about halfway through. Why was Jennifer so determined to take revenge when none of the others cared? Great cast, doing amazing work, but it never really gelled in the second episode. That’s a shame.”

“I’m in shock,” says Emma. “I can’t begin to see how this will be wrapped up.”

The episode ends with the real Amy, who’s been held captive by Frances Barber’s ‘Eye Patch Lady’ all along – which is why Amy’s Ganger suffered all those visions during her recent travels. Amy is about to give birth.

“Is there a prize we can give Frances Barber?” asks Michael, who is clearly looking forward to finding out more about her character. “Just for that creepy ‘puuuuushhh!’” **DWM**

AND YOU SAID...

BLAINE COUGHLAN: It’s a triumph of both performance and editing as the two separate versions of the Doctor chat to each other and Amy. The whole sequence is seamless and it truly feels as if there were two Matt Smiths in the studio during recording.

OLIVER JAY: In the acid room, the Doctor tells Jimmy about a planet where “everyone is all ears”, literally. Never mind *The Almost People*, we want ‘Planet of the Ear People’!

JON CHRISTOPHER: Towards the end, the Doctor describes the whole adventure as “stuff and shenanigans”, which must be the understatement of the millennium. Plus, he says he thinks ‘shenanigans’ is a “beautiful word”, but I don’t remember him ever using it before!

EVIE GOULD: Rory seems to really come into his own in this episode. Rather than letting Amy tell him what to do, he expresses his own feelings about the ‘Ganger’ situation and decides he wants to help Jennifer out whether Amy likes it or not. This gave his character a depth which we’ve seen little of before now.

JACOB LOCKETT: Just when I thought it was hopeless for our heroes to escape from Jennifer at the climax of *The Almost People*, the TARDIS made her dramatic entrance in one, brilliant, air-punching moment! It was the last thing I ever expected – the old girl coming down from the ceiling!



**CLICHÉ
COUNTER**

DEATHS
ON SCREEN
SO FAR...

1,997

ONE OR MORE
REGULARS RENDERED
UNCONSCIOUS...

256

ONE OR MORE
REGULARS
INCARCERATED...

318

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NOVEMBER

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		1	2	3	4	5 Guy Fawkes Night
6	7	8	9	10	11	12 Remembrance Sunday
13	14	15	16	17	18	19
20	21	22	~~23~~	24	25	26
27	28	29	30 St Andrew's Day (Scotland)	31		

54 FIRST DATES

It's *Doctor Who*'s birthday, a cause for anniversary celebration. But what's so special about the 23rd day of the 11th month? And what else has happened on *Doctor Who*'s big day?

FEATURE BY IAN FARRINGTON

In his flat in London, 20-year-old law student Colin Baker leaned over the bannister to catch a glimpse of the programme just starting on television. Before he knew it, he and his flatmates were riveted by the first episode of a new science-fiction adventure series on the BBC. The date was Saturday 23 November 1963. The programme was *Doctor Who*.

Colin and his friends were among the 4.4 million people who saw that broadcast of *Doctor Who*'s opening instalment, *An Unearthly Child*, making it the 114th most-watched programme of that week. Those numbers were in fact a little disappointing to the BBC – but there were mitigating circumstances. Many potential viewers, it was supposed, had been distracted by the global news event of the previous day – the assassination of US President John F Kennedy in Dallas, Texas. Some, of course, simply chose to watch rival channel ITV instead, which was screening another children's sci-fi series: *Emerald Soup*, which had begun a fortnight earlier. And some regions of the UK had suffered a power cut, meaning they had no TV at all.

Even if you weren't one of those original 4.4 million watching live as the debut episode aired, the 23rd of November still holds a special significance. In 1963, it fell on a Saturday (as it did 14 other times in the 20th century), which has remained the day of the week when new *Doctor Who* episodes have most often aired. *An Unearthly Child* was scheduled to begin at 5.15pm, but began about a minute late, due to continuing coverage of the Kennedy killing. It was nestled in the BBC schedule between sports showcase *Grandstand* (1958-2007) and puppet show *The Telegoons* (1963-64). Although *Doctor Who* had been created as a lead-in to *Juke Box Jury* (originally 1959-67), the pop music review programme didn't follow it directly until after Christmas.

Four other episodes had their British television premiere on 23 November – beginning with *The Invasion* Episode Four in 1968, an instalment that ended with the surprise reveal of the Cybermen's return. In the 1980s, due to the show shifting around in the schedules, *Doctor Who* actually aired on two consecutive 23 Novembers: *Dragonfire* Part One on a Monday in 1987, then *Silver Nemesis* Part

Even if you weren't one of those original 4.4 million watching live as the debut episode aired, the 23rd of November still holds a special significance.



Above: How the *Radio Times* tried to persuade viewers to tune in to *Doctor Who*'s very first episode on 23 November 1963.

Below: London schoolteachers Barbara Wright (Jacqueline Hill) and Ian Chesterton (William Russell) explore a mysterious junkyard in that first-ever episode, *An Unearthly Child* (1963).

One on a Wednesday in 1988. As its title implied, the latter story was devised to mark the programme's 25th anniversary. Another quarter of a century later, the 50th anniversary special *The Day of the Doctor* aired on 23 November 2013 – which, with wonderful symmetry, fell on a Saturday.

One other episode had its debut on 23 November – but not in the UK. Despite hopes that the 90-minute special *The Five Doctors* would be broadcast on Wednesday 23 November 1983, the day of the show's 20th birthday, the BBC held it over to the Friday to coincide with that year's *Children in Need* telethon. However, lucky viewers of various PBS ►





Above left: The last scenes to feature the TARDIS' secondary control room were recorded on 23 November 1976.

Above right: An ad campaign for *The Day of the Doctor* (2013).

Centre: The Doctor's speech at the end of *Survival* (1989) was dubbed on 23 November.

Below left: Clara Oswald (Jenna Coleman) was born on 23 November 1986.

Below right: Mary Whitehouse died on 23 November 2001.



scenes ever shot on the short-lived 'secondary TARDIS control room' set. Actress Lalla Ward signed to continue to play companion Romana in the forthcoming 18th season on Friday 23 November 1979, the same day that an edit session planned for the eventually uncompleted story *Shada* had to be cancelled due to an industrial dispute. A year later, on the same date, a studio session for *The Keeper of Traken*

[Public Broadcasting Service] stations in the United States saw *The Five Doctors* on the anniversary itself – the first time a *Doctor Who* episode had been shown abroad ahead of its British transmission. British *Doctor Who* fans did get a treat of sorts on the big day itself, though. As it closed down for the night – no 24-hour television in those days, of course – BBC2 showed some slides from old *Doctor Who* episodes as a birthday tribute.

Oh well. It's the thought that counts.

For the programme's original cast and crew, Saturday 23 November 1963 had been a day off. The night before, they'd recorded the programme's sixth instalment – *The Survivors*, the first episode to feature the Daleks – and they'd

begin rehearsals for the next, *The Escape*, the following Monday.

But over the years, many behind-the-scenes events have occurred on that all-important date. Incidental music for *The Daleks' Master Plan* (1965-66) was recorded on 23 November 1965, the same day that the name of incoming companion Vicki was at last decided upon (after the proposed names Tanni and Lukki had been scrubbed out). Parts of the Fourth Doctor serial *The Robots of Death* (1977) were recorded at BBC Television Centre in London on Tuesday 23 November 1976, including the last

(1981) also had to be abandoned, this time due to an electricians' strike. Three years later, the 1985 serial *Timelash* was commissioned on the day of the 20th anniversary – by which time, law student turned actor Colin Baker had been cast as the Doctor. Most strikingly, though, there's a bittersweet circularity to the fact that Seventh Doctor Sylvester McCoy overdubbed the speech that concluded *Survival* Part Three – "There are worlds out there where the sky is burning..." on Thursday 23 November 1989, meaning that the last recording of *Doctor Who*'s original 26-year run occurred on an uncannily notable date.

With the programme's 21st-century revival, the 23rd of the 11th once again became a regular working day. In 2004, scenes were shot for the episodes *Dalek* and *Father's Day* (both 2005). The following year, the cast and crew were on location at a private villa recording sequences for *Rise of the Cybermen/The Age of Steel* (2006). Twelve months after that, 'double banking' meant that two

BIRTHS AND DEATHS

Within the series' fiction, the Doctor's companion Clara Oswald was born on 23 November 1986. In the real world, several *Doctor Who*-related people were also born on 23 November, including: the late Michael Gough, first the Toymaker in *The Celestial Toymaker* (1966), then Councillor Hedin in *Arc of Infinity* (1983); the late Roger Avon, originally Saphadin in *The*



Crusade (1965), then Daxtar in *The Daleks' Master Plan* (1965-66), and also Wells in the 1966 film *Daleks' Invasion Earth 2150 A.D.*; Kayvan Novak,

the voice of Handles in *The Time of the Doctor* (2013); and Michelle Gomez, the Doctor's nemesis Missy since 2014. There have been a few 23 November deaths, too: Bill Strutton, who



wrote *The Web Planet* (1965), in 2003; Mary Whitehouse, the 'Clean-Up TV' campaigner who criticised *Doctor Who*'s more violent imagery of the 1960s and 70s, in 2001; and Ingrid Pitt, a guest star in both *The Time Monster* (1972) and *Warriors of the Deep* (1984), in 2010.



2007 stories were being recorded on Thursday 23 November. Footage for *Daleks in Manhattan/Evolution of the Daleks* was shot at Cardiff Heliport, while work was underway on *Blink* over at a house in Newport. Earlier the same day, there'd been a cast readthrough for another of that year's two-parters – *Human Nature/The Family of Blood*. Readthroughs also took place on Friday 23 November 2007 (the day Tenth Doctor David Tennant met his future wife Georgia Moffett, who was playing Jenny in *The Doctor's Daughter*) and Monday 23 November 2009; then TARDIS scenes for *The Rebel Flesh/The Almost People* (2011) were recorded on Tuesday 23 November 2010. Friday 23 November 2012 was a very busy day: not only were key scenes shot for *The Name of the Doctor* (2013), but various pick-ups (ie, extra bits for episodes already shot) were recorded for imminent Christmas Special *The Snowmen* (2012) and *Nightmare in Silver* (2013).

Come the day of the 50th anniversary, *Doctor Who* was everywhere. Front and centre was the transmission (and simultaneous cinema screening) of *The Day of the Doctor*. Shown from 7.50pm, it drew 12.8 million viewers – around three times as many as *Doctor Who*'s debut half

The Day of the Doctor drew 12.8 million viewers – around three times as many as *Doctor Who*'s debut half a century earlier.

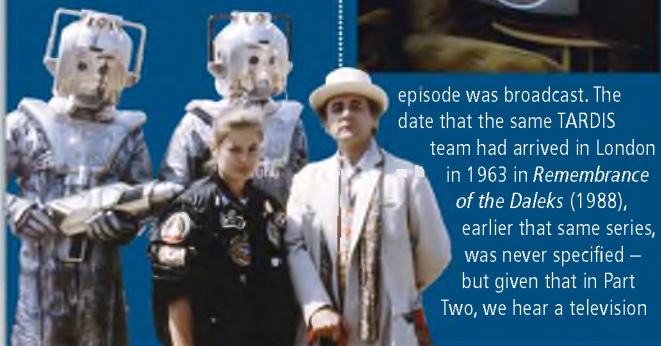
a century earlier. Unlike *An Unearthly Child*'s disappointing 114th place in the audience number charts, *The Day of the Doctor* was the most-watched TV show of the week and the BBC's most-watched drama of the whole year.

It was followed in the UK by the chaotic BBC Three interview show *Doctor Who Live: The Afterparty* and the comedy short *The Five(ish) Doctors Reboot*, which was made available online and on the BBC's Red Button stream. Earlier in the day, you could have also watched the 1965 movie *Dr Who and the Daleks* on Channel 5, or attended a huge celebratory event at the ExCeL in London.

In the Gregorian calendar, the 23rd day of the 11th month is – three years out of every four – the 327th day of the year. It is St Clement's Day. In Japan, it marks a national holiday, Labour Thanksgiving Day; in Slovenia, it's Rudolf Maister Day; in Georgia, St George's Day.

BIRTHDAY ADVENTURES

It was no coincidence that in 25th anniversary serial *Silver Nemesis* (1988), the Seventh Doctor and Ace landed in England on 23 November 1988 – the exact day the story's first



episode was broadcast. The date that the same TARDIS team had arrived in London in 1963 in *Remembrance of the Daleks* (1988), earlier that same series, was never specified – but given that in Part Two, we hear a television



continuity announcer cut short as he begins to introduce a "new science-fiction series, Doc-", at 5.15pm on a Saturday, can we assume that the story takes place, in part, on 23 November 1963? Even if not, the multiple Doctors audio drama *The Light at the End* (Big Finish, 2013), released as a 50th anniversary special, is explicitly set on that exact date.

The fact that *Doctor Who* premiered on 23 November is an arbitrary, historical blip. It could easily have been another day entirely. Originally, in April 1963, the first episode had been scheduled for transmission on 27 July; it had then been pushed back four times – firstly to 24 August, then 7 September, 9 November and 16 November. The now magical-sounding date of 23 November was only arrived at on 9 September 1963.

But what if the BBC had then chosen to postpone the first transmission? It's easy to imagine how that terrible event in Dallas might have caused *An Unearthly*



Top left: The Seventh Doctor and Ace encountered metallic Cybermen in *Silver Nemesis* – which began on 23 November 1988.

Top centre: A new BBC science-fiction series was said to have started during the course of *Remembrance of the Daleks* (1988) – perhaps set on 23 November 1963.

Top right: The Big Finish audio special *The Light at the End* (2013) was set on 23 November 1963.

Above: 1980s Doctors Colin Baker, Sylvester McCoy and Peter Davison played themselves in *The Five(ish) Doctors Reboot*, which went live on 23 November 2013.

Left: Doctors Eleven (Matt Smith) and Ten (David Tennant) in *The Day of the Doctor*.

Child to be held over. And what about that power cut that blacked out several areas of Britain? It was so severe that the BBC took the unusual step of repeating *An Unearthly Child* the following Saturday, immediately before second episode *The Cave of Skulls*. If you think about it, that power cut meant that *Doctor Who*'s first nationwide screening wasn't until 30 November 1963.

So one might argue that we've been celebrating the wrong anniversary all along; that the 23 November was just a large-scale preview of the double-bill that actually launched the series to the whole country one week later. But the 30th of November doesn't sound right, does it? **DWM**





The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The Lazarus Experiment

Professor Richard Lazarus has announced he'll "change what it means to be human". The Doctor and Martha investigate...

FEATURE BY ALAN BARNES

'Nominative determinism' describes the theory that certain individuals subconsciously gravitate towards life choices that suit their given name – as with the poet William Wordsworth (1770-1850), for example. We need, then, to talk about Professor Richard Lazarus, the man who could cheat death, or so he thought, and who shared his name with Lazarus of Bethany – raised from the dead by Jesus Christ, according to the Gospel of St John. Was our Lazarus a victim of this same phenomenon? In *The Lazarus Experiment*, we hear him describe how, growing up in a London besieged by the Luftwaffe, he swore he would arm himself against death – "fight back, defeat it". But he couldn't fight or defeat the power of nominative determinism, could he? As the Doctor says, on finding the presumed-dead Professor's corpse missing from the back of an ambulance: "Lazarus, back from the dead. Should have known, really..."

Other than the Doctor, his TARDIS, and his sonic screwdriver, *The Lazarus Experiment* contains no extraterrestrial or otherwise unearthly elements, making it the first entirely 'worldly' adventure since the minor country house whodunnit *Black Orchid* (1982); and before that, the contemporaneous sci-fi thriller *Robot* (1974) – a story about a scientist who tries to build a better tin man; a scientist named Professor Kettlewell...

Nominative determinism. It's a killer.



The Lazarus Experiment

FIRST BROADCAST: 5 MAY 2007

The Doctor (David Tennant) tells Martha Jones (Freema Agyeman) that the TARDIS has arrived at "The end of the line." She exits... into the living room of her London flat.

■ In *Smith and Jones* (2007), the Doctor had offered Martha one single TARDIS trip to say 'thanks' – a journey that was extended after *The Shakespeare Code*, then after *Gridlock*, and again in *Daleks in Manhattan/Evolution of the Daleks* (all 2007). Now, he's returned her to her flat the morning after they first set off – "back where you were, as promised"; a reference to the fact that in *Smith and Jones*, she'd told him she had to "go into town first thing and pay the rent".

Martha's mother Francine (Adjoa Andoh) leaves an answer-machine message; Martha's sister is on TV. News 24 shows PR professional Tish (Gugu Mbatha-Raw) standing beside an elderly Professor (Mark Gatiss) – who claims that tonight, he'll demonstrate a device that will "change what it means to be



Martha (Freema Agyeman) is returned home by the Doctor (David Tennant).

human". Soon, in his office, the Professor – Richard Lazarus – tells the aged Lady Thaw (Thelma Barlow) that their "friend" Mr Saxon will "get his money's worth".

■ In the shooting script of 6 September 2006, the 'flinty' Lady's full name was given as 'Sylvia' Thaw.

■ What, exactly, were the "issues" with the process that Lazarus claims have been resolved? It seems unlikely that a man like Lazarus would have been too squeamish to experiment on animals, say...

That night: formally dressed, the Doctor and Martha head to the Lazarus Laboratories building.

■ Several hours have passed. Did Martha remember to go into town to pay her rent?

■ The Doctor claims that whenever he wears black tie, "something bad always happens" – thinking back to parallel universe Jackie Tyler's birthday bash in *Rise of the Cybermen/The Age of Steel* (2006), probably. His theory will be further confirmed aboard the space liner *Titanic* in *Voyage of the Damned* (2007).



The aged Lazarus (Mark Gatiss).



The Lazarus monster – product of the Professor's Genetic Manipulation Device.

"A vain old man who thought he could defy nature. Only nature got her own back."

■ The second half of this scene was cut for time. Martha said she was more worried about her dress: "What do you think? How does it look?" she asked, fishing for a compliment. "Oh, brilliant!" exclaimed the Doctor – referring not to Martha's outfit, rather to his having found an old document inside the pocket of his tux: "I thought I'd lost that. United States Declaration of Independence. First Draft. Before I got them to stick in the bit about the pursuit of happiness..." – a reference to the part of that Declaration of 4 July 1776 which describes how all men have 'certain unalienable Rights', including 'Life, Liberty and the pursuit of Happiness'. (The deleted portion of this scene features in the *Complete Third Series* DVD and Blu-ray box sets.)

Tish meets them at a lavish reception.

■ More dialogue was lost from the top of this sequence. Originally, the Doctor pointed out the Genetic Manipulation Device, or 'GMD', to Martha – the device mentioned by Lazarus, she presumed. 'What do you think it does?' she asked. 'Well, if I had to speculate, I'd say the number of possible applications is dependent on a pretty large set of variables,' he bumbled. 'You don't know,' she said. 'No idea,' he admitted. (This dialogue would surely have clashed with the Doctor's line to Tish, not long after: "That looks like it might be a sonic microfield manipulator.")

■ The GMD prop reused parts of the descent capsule featured in *The Impossible Planet/The Satan Pit* (2006). ►

ESSENTIAL INFO

■ The starting-point for the sixth episode of the third season of the 21st-century series was a two-word phrase given by showrunner Russell T Davies to first-time *Doctor Who* writer Stephen Greenhorn: 'Mad scientist'. Over the course of several drafts, in which Greenhorn's 'Professor Anger' became a 'Professor Lazarus', it mutated into a Marvel Comics-style 'supervillain origin' story: "This is unashamedly Dr Octopus," Davies told those gathered for the episode's tone meeting in August 2006, "a mad scientist's experiment gone wrong."

■ Fittingly, then, the story went under the working title *The Madness of Professor Lazarus* – but the eventual title appears to acknowledge a debt to the original BBC sci-fi thriller, *The Quatermass Experiment* (1953), remounted in 2005 as a live BBC Four broadcast

featuring both David Tennant and Lazarus actor Mark Gatiss among its cast. That original *Experiment*, of course, ended with its scientist hero confronting the hideously mutating remains of a once-proud man within the Gothic environs of a magnificent London church...



Russell T Davies.

■ Director Richard Clark had yet to finish shooting *Gridlock* (2007) in its entirety when *The Lazarus Experiment* entered production – beginning on the night of Tuesday 3

October at Wells Cathedral, standing in for London's Southwark Cathedral. From Thursday the 5th, the public level of the ultra-modern Richard Rogers-designed Senedd – ie, the Welsh National Assembly building on Pierhead Street, Cardiff, opened just seven months earlier – doubled as Lazarus' swish reception room; other locations, including a storeroom and stairwell, were

found at the Senedd, too. Lazarus' office was based in the Lloyds TSB building on Tresillian Way, Cardiff. Lazarus Laboratories' street level exterior, plus its foyer and security station, were located outside and in the Cardiff National Museum, on Museum Avenue; the lab room was close by, at the Biomedical Science Building. Other scenes were recorded at Upper Boat Studios – with the bulk of the work completed by Thursday 19 October, ahead of the single opening TARDIS scene on Tuesday 7 November.

■ DWM readers ranked *The Lazarus Experiment* 200th (out of 241) in the 'First 50 Years' poll of 2014.

The inside of Wells Cathedral doubled for the inside of Southwark Cathedral.



DRESSED TO KILL

En route to Lazarus' reception, Martha tells the Doctor that a tuxedo suits him – "In a James Bond kind of way." Although Ian Fleming's superspy has been mentioned in *Doctor Who* before – by Stuart Hyde (Ian Collier) in *The Time Monster* (1972), by Jo Grant (Katy Manning) in *Frontier in Space* (1973), and by Sarah Jane Smith (Elisabeth Sladen) in *Robot* (1974-75) – no one's ever compared the Doctor himself to 007 up till now. As scripted, the Doctor was directed to be '(pleased)' by the comparison; could this be why, in his *next* incarnation, he'll decide, out of nowhere, that "bow ties are cool"?



Martha introduces the Doctor to Leo (Reggie Yates) and Francine (Adjoa Andoh).

■ Originally, Tish wasn't head of PR, but stressed she was the 'Senior PR assistant, actually. Twenty-nine grand a year, six weeks [sic] holiday and a clothing allowance.' Surprised, the Doctor responded: 'That's impressive – for someone your age.' Indignant, Tish replied: 'Don't sound so shocked. They recognised my potential, that's all!' ■ Having clocked the Doctor as a "science geek", Tish smiled 'pitily at her sister' before bluffing to the Doctor: 'It's highly confidential. I can only discuss it with authorised personnel – ie not you. It's going to change the world though. Just think, you'll actually get to see history made, in person!' Hearing this, stage directions indicated: 'Martha glances at the Doctor – if only she [Tish] knew!' ■ Next, the Doctor and Martha went off to 'Mingle and nibble' – and soon, Martha found herself watching the Doctor consume another comestible: 'Vol au vent,' he told her. 'French, you know. Means "flight of the wind".' Martha wasn't impressed: 'If you eat any more of those prawn ones you might be demonstrating that, rather than translating it.'

Francine arrives with Martha's brother Leo (Reggie Yates).

■ Francine's scenes were significantly reworked at a very late stage; originally, she and the Doctor didn't meet until later. Here, there's a fleeting reference to Francine's ex-husband Clive (Trevor Laird) and his "trophy girlfriend" – Annalise (Kimmi Richards), both seen in *Smith and Jones*. "It was just something he [Clive] said last night," Leo tells Francine – but in fact, Francine was the person who'd said the most controversial thing the night before, when she'd called Annalise "orange".

Lazarus announces to the assembled audience that he is about to perform a miracle... then enters the capsule-like GMD.

■ Lazarus compares his achievement to physicist Ernest Rutherford (1871-1937) 'splitting the atom' – ie, causing the first nuclear reaction – in 1917; then to astronaut Neil Armstrong (1930-2012) walking on the Moon in 1969. Originally, he continued: 'I have developed a device which offers us a future free of disease and affliction. A future where we can control our fate and realise our limitless potential...' ■ As Lazarus steps into his Device, we're reminded of two other scientific pioneers entirely. Both the US horror movie *The Fly* (1958) and its gory remake (1986) concern an experimental scientist – André Delambre (David Hedison) in the original; Seth Brundle (Jeff Goldblum) in the later reworking – who steps into a capsule-like device he's invented. Each thinks he's about to change the world... but in fact he's about to effect his own monstrous transformation. Delambre's 'disintegrator/integrator' and Brundle's 'telepod' experiments go wrong when they physically merge with a housefly trapped by accident inside their devices. "I was

thinking about films like *The Fly*..." writer Stephen Greenhorn confessed to **DWM**. ■ The original *Fly* featured horror legend Vincent Price (1911-93) as Delambre's brother. Coincidentally, prosthetics designer Neill Gorton part-modelled Mark Gatiss' 'old Lazarus' mask on Price's distinctive features.

Lazarus' two assistants start up the Device...

■ Originally, Lazarus' insistence that the world was about to be "changed forever" prompted Martha to ask the Doctor, 'Do you think he's serious?' To which the Doctor replied: 'I'm afraid so.' Meanwhile, Tish, concerned, asked Lady Thaw: 'He has done this before, hasn't he?' To which she replied: 'Would you want to go through this more than once?'

... which soon begins to overload, causing the Doctor to race over to the assistants and use his sonic screwdriver on the controls.

■ Here, the picture cuts from the Doctor using his sonic in the control area, to a wider shot of the Device spinning out of control... in which the Doctor is *also* visible at the front of the crowd, arms folded, at the rightmost extremity of the Device!

■ As scripted, the Doctor's sonic-ing of the controls was enough to stop the Device – but on screen, he wrenches a cable free from the controls, too. (This will have consequences later...)

'If you extend life expectancy it has effects on population and resources'

The Device stops. Martha opens the capsule door... and Lazarus exits, now just half his 76 years.

■ With no time to have a wig made specially for the production, make-up designer Barbara Southcott proposed straightening the curly wig worn by Gatiss as idiot patsy Glenn Bulb in the black comedy *Nighty Night* (2004-05) – but Gatiss instead loaned the wig he'd worn as luckless veterinarian Matthew Chinnery in *The League of Gentlemen* (1999-) to the production. Floppy-fringed blond Chinnery was based, surely, on Peter Davison playing Tristan Farnon in *All Creatures Great and Small*, (1978-90) – hence the young Lazarus' slight resemblance to the Fifth Doctor!



A party going on at Lazarus Laboratories.



Lady Thaw (Thelma Barlow) and Lazarus look out over London.



Rejuvenated, Lazarus emerges from his GMD.



The monster revealed!



The Professor prepares to enter his Device...

■ “Look at you,” begins Lady Thaw, congratulating Lazarus. As scripted, she continued: “You’re god-like!”

■ So Lazarus’ objective is revealed: eternal youth. In the *Complete Series Three* DVD commentary, Gatiss wonders, not unreasonably, why Lazarus is “trying to flog his wonderful machine to beautiful people aged 25? That room should be full of geriatrics!” It’s a fair question... but the answer was given in the first Lazarus’ office scene, when Lady Thaw told the Professor that his guests “represent billions of pounds’ worth of potential investment”.

The Doctor speaks to Lazarus, having deduced that his process uses “hypersonic sound waves to create a state of resonance”.

■ “I have some experience of this kind of transformation,” the Doctor tells Lazarus – perhaps thinking of the “complete cellular rejuvenation” process, via Tachyon Recreation Generator, invented by the Earth scientist Hardin (Nigel Lambert) in *The Leisure Hive* (1980)? Or maybe the refinement of spectrox, which made the 84-year-old (human) President of Androzani Major (David Neal) look “50, at the most” in *The Caves of Androzani* (1984)?

■ Lazarus is chewing canapés to correct his “energy deficit” while the camera is looking over his shoulder, at the Doctor – but not whenever we cut to a mid-shot of Lazarus speaking, jarringly.

■ Martha is shocked when Lady Thaw reveals their plan to exploit the process commercially. As scripted, Lazarus told her, ‘We want everyone to benefit from this’ – to which Lady Thaw added, ‘If they can afford it.’ Martha



■ What happens to Lazarus’ whisky glass? He’s holding it in his right hand when he first tugs at his collar – but he’s not holding it a few moments later when he falls to the floor, writhing. Lady Thaw isn’t holding it when the (unseen) Lazarus monster looks down on her, so he can’t have passed it to her off-camera. In a couple of scenes’ time, the glass will be seen on the floor beside Thaw’s corpse – having seemingly dropped to the hard floor silently, without breaking!

Shortly afterwards, Lazarus – human again – draws Tish away from the downstairs reception.

■ Originally, Tish’s forename was given as ‘Patricia’ – but in post-production, Gatiss overdubbed the Professor’s mentions of her name with ‘Letitia’, matching the name used by the Master (John Simm) in *The Sound of Drums* (2007).

In Lazarus’ office, the Doctor and Martha discover Lady Thaw’s desiccated corpse.

■ Originally, on entering the office, Martha clocked lipstick on one of the two whisky glasses on Lazarus’ desk – meaning Lazarus had been in here, she deduced: ‘And had a woman with him.’ The Doctor saw nothing sinister in the fact: ‘Well, I suppose if you suddenly acquire a body like that you might want to test drive it a bit.’ Stage directions demanded: ‘Martha wrinkles her nose up at the thought.’ Martha turned back to the door, but ‘something propped behind it’ fell ‘to the floor at her feet’, causing her to let out ‘a short scream’ – that something being Lady Thaw’s husk, of course. ►

While Lazarus and Lady Thaw retire upstairs...

■ Looking out over London, Lazarus points out the area in which he grew up – in a “tiny flat above a butcher’s shop”. Originally, this was a ‘tiny flat above a book shop’ – but amended, surely, as a nod to another of Gatiss’ *League of Gentlemen* characters: butcher Hilary Briss, purveyor of “special stuff”.

... the Doctor and Martha study a sample of Lazarus’ still-mutating DNA – acquired when the Professor kissed Martha’s hand – in a nearby lab room. Something in Lazarus’ DNA has been activated, concludes the Doctor.

Upstairs, Lazarus collapses... and turns into something monstrous, looming over the terrified Lady Thaw.

HOLLOWED OUT

Twice, *The Lazarus Experiment* quotes directly from the fifth and final section of TS [Thomas

Stearn] Eliot’s poem *The Hollow Men* (1925) – either a modernist masterpiece or borderline incomprehensible, according to taste.

“Between the idea/And the reality/Between the motion/And the act...”

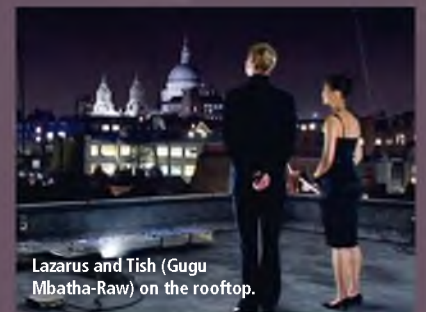
begins Lazarus, on the roof of his HQ. “Falls the Shadow,” concludes the Doctor – who goes on to slightly misquote its final two lines standing over Lazarus’ presumed-dead body later: “This is the way the world ends/Not with a bang but with [sic] a whimper.” Possibly Eliot (1888-1965) meant the lines to mean that one becomes

a ‘shadow’ when one fails to make proper choices in life... but who can say?

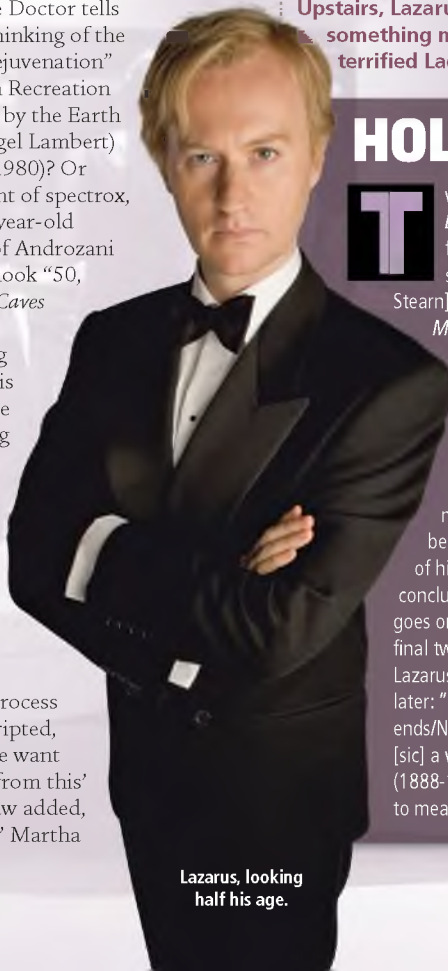
The *real* mystery, though, is why *The Hollow Men* is quoted here

– when a far more obvious opportunity will present itself with the appearance of walking scarecrows in the next-but-one adventure, *Human Nature/The Family of Blood* (2007): ‘We are the hollow men/We are the stuffed men/Leaning together/Headpiece filled with straw...’ For *The Lazarus Experiment*, however, several lines from Eliot’s no-less-famous *Love Song of J Alfred Prufrock* (1915) would seem rather more apposite. ‘Do

I dare/Disturb the universe?’, perhaps. Or maybe, bearing in mind the Lazarus monster’s descent from an evolutionary dead end: ‘I should have been a pair of ragged claws/Scuttling across the floors of silent seas...’ Or even, as the epitaph given by the Doctor: ‘Would it have been worth while.../To have squeezed the universe into a ball/To roll it toward some overwhelming question,/To say: “I am Lazarus, come from the dead...”’



Lazarus and Tish (Gugu Mbatha-Raw) on the rooftop.



Lazarus, looking half his age.

The Fact of Fiction

■ On screen, Martha asks “Is that Lady Thaw?” – not ‘It’s human, isn’t it?’, as scripted. But when did she learn the Lady’s name? In the lab room, she’d reminded the Doctor how “That woman” at the reception had said that she and Lazarus were going upstairs, suggesting that she hadn’t caught her name. Indeed, no one’s spoken Lady Thaw’s name on screen until now – not even Lazarus!

They head back downstairs – just missing Lazarus and Tish, on their way to the roof.

■ Here, Lazarus queries Tish’s age and apparent lack of experience, only to be told that “the interview panel thought I had all the necessary attributes”. In *The Sound of Drums*, we’ll learn that Harold Saxon, aka the Master, arranged for Tish to get her job with Lazarus, as a trap for the Doctor – meaning Tish’s good fortune was nothing of the sort.

At the reception, Leo tells Martha he saw Lazarus heading upstairs with Tish... and a Mysterious Man (Bertie Carvel) tells Francine that Martha ought to choose her friends more carefully.

■ Long before becoming most familiar as Simon, faithless husband to Suranne Jones’ *Doctor Foster* (2015-), Bertie Carvel was the Mysterious Man – a character inserted at a very late stage, absent from the script of 6 September.

The Doctor tosses his sonic screwdriver at Martha, telling her to use “Setting 54”.

The Doctor’s sonic screwdriver locates Lazarus’ fluctuating DNA on the roof... where Lazarus and Tish are looking out at Southwark Cathedral.

■ Caught in a compromising position with Lazarus, Tish tells her sister, “I know the age thing’s a bit freaky – but it works for Catherine Zeta-Jones!” – referring, cattily, to the 25-years-to-the-day age gap between Welsh actress Zeta-Jones (1969-) and her husband, Michael Douglas (1944-).

Lazarus transforms again – becoming a huge, many-legged monster with a scorpion-like tail...

■ Originally: ‘That’s your boss,’ Martha told Tish; ‘In that case, I quit!’ exclaimed the latter.

■ At one stage, visual effects producer Will

The Joneses – Leo, Tish, Martha and Francine – with the Doctor, having escaped Lazarus’ nightmare reception.



Cohen told *Doctor Who Confidential*, the Lazarus monster was to have been a mish-mash of evolutionary forms – “a flash of a bird, a flash of a bat, a flash of a lizard...”

... which chases the Doctor, Martha and Tish down to the reception.

■ Here, the Doctor tosses his sonic screwdriver at Martha, telling her to use “Setting 54” to open the exit sealed by the security lockdown triggered by the Lazarus monster – but when, exactly, did Martha become so familiar with the operation of the Doctor’s sonic? There’s every reason to believe we’ve seen all of the adventures they’ve shared as part of their original “trip” together...

The monster appears, causing panic...

■ ... and killing a guest, the Olive Woman (Lucy O’Connell). As scripted, this was simply a Female Guest who told the Doctor, ‘The only danger here is you causing a panic’ – but she was renamed after her line became, “The biggest danger here is choking on an olive!”

■ Watching on in a couple of cutaways as the monster prepares to kill the Woman: 2nd assistant director Jennie Fava, production manager Tracie Simpson and make-up artist Steve Smith.

The Doctor lures the monster away, after him...

■ As scripted, the monster had flipped a table ‘looking for another victim – a hysterical Waitress hiding underneath’. With the Doctor having distracted the monster away from the Waitress (not Leo, as seen on screen), Martha

passed the Waitress into Tish’s hands before climbing on to a table to yell at the guests ‘crushing’ by the exit: ‘Listen to me! If you panic, more people will die...’

■ When Martha uses the sonic to override the lockdown at the security station, the lights come on in the storeroom where the Doctor is hiding from the monster. It cranes its head down from the ceiling, saying “Peek-a-boo” – a line ad-libbed by Gatiss in dubbing.

... and leads it to the lab room, where he triggers a gas explosion.

■ Several observers – including Tennant and Gatiss, on the DVD commentary – have expressed scepticism about this sequence: could one *really* trigger an explosion of such size simply by flipping a few gas taps and a light



switch? *The Fact of Fiction* can't say for sure, but advises against practical experimentation to prove it either way.

■ While Martha catches up with the Doctor, the Mysterious Man has another word in Francine's shell-like... and that's the last we see of him! According to Tennant, 'Mysterious' had been due to reappear in 42 (2007), and again in the final two episodes of the season – but with Bertie Carvel busy appearing in the Restoration comedy *The Man of Mode* at the National Theatre, the Mysterious Man was exchanged for a Sinister Woman (Elize du Toit).

The Doctor and Martha hide inside the GMD, where the Doctor explains how the monster is derived from dormant genes in Lazarus' DNA: "Some option that evolution rejected for you..."

■ The likelihood (or otherwise) of Lazarus retaining scorpion-like DNA in his genetic make-up is best debated with a Richard Dawkins. Nonetheless, it's worth pointing out that paleontologists use the term 'Lazarus taxon' to describe an organism that disappears from the fossil record only to reappear, unexpectedly, much later – such as the coelacanth, thought extinct for 66 million years prior to its rediscovery in 1938.

Lazarus reactivates the Device...

■ ... by pressing the big red activation button. Earlier, however, the Doctor had physically pulled a cable from the back of the controls in order to turn off the overloading Device – so who reconnected it, and why?

Using his sonic, the Doctor reflects the Device's energy outwards – striking the monster down. Apparently dead, Lazarus reverts to human form.

■ "Really shouldn't take that long just to reverse the polarity," the Doctor tells Martha. "I must be a bit out of practice..." So far as *The Fact of Fiction* is aware, the last Doctor to reverse the polarity of anything – a standby often invoked by the Third Doctor (Jon Pertwee), up to and including *The Five Doctors* (1983) – was the Fifth (Peter Davison), attempting to escape a 'warp ellipse' in *Mawdryn Undead* (1983).

Outside, Francine tells the Doctor to keep away from her daughter...

■ ... and slaps him in the chops, prompting him to murmur, "All of the mothers, every time..." He's thinking of when Jackie Tyler (Camille Coduri) stitched him one in *Aliens of London* (2005) – but on that occasion, the Ninth Doctor (Christopher Eccleston) said that he'd "never been slapped by someone's mother" in all of his 900 years. So whose mother has slapped him in the meantime?

■ As scripted, Francine simply said, 'I don't know whether I should be thanking you for saving my daughter's life or slapping you for putting it at risk' – and left it at that.

HALLOWED GROUND

■ In the earliest draft scripts, the resurrected Lazarus sought sanctuary in St Paul's Cathedral – although if the young Lazarus had sheltered from the Blitz in the St Paul's crypt, he'd have been sharing with the firefighters who (according to then-FLOTUS Eleanor Roosevelt) spent 'night after night' sleeping there, 'ready to spring to their posts should they be needed'. Lazarus met his (literal) downfall from the heights of the Whispering Gallery, inside the dome designed by the Doctor's one-time associate, Christopher Wren – which suggests that the original intention was for the

Doctor to exploit the Gallery's rare acoustic as a sonic weapon (rather than the cathedral organ). According to Russell T Davies, the St Paul's authorities had "genuine worries" about showing someone falling to their death from the Gallery – and declined permission to shoot on location, necessitating a late rewrite. (When Hammer Film Productions wanted to film a not-dissimilar sequence for the climax of the 1971 shocker *Hands of the Ripper*, they were obliged to trick the location with photographs.)

Both St Martin-in-the-Fields, off Trafalgar Square, and the Royal Albert Hall were considered



Not the real Southwark bell tower.

as possible alternatives, but ultimately Lazarus was said to have taken shelter in the mostly 13th-century Southwark Cathedral, near London Bridge. Like St Paul's, Southwark also came under bombardment during the Blitz; it was hit during an air raid in February 1941. In the event, the similarly aged Wells Cathedral in Somerset doubled for Southwark, in scenes recorded overnight on Tuesday 3 and Wednesday 4 October 2006.

Lazarus is missing from the ambulance that came to take his body away... but his DNA trace leads the Doctor, Martha and Tish to Southwark Cathedral. Inside, Lazarus recalls how he'd once sheltered from the Blitz here.

■ "I came here before. A lifetime ago," begins Lazarus. Originally, he added: 'Crept up from downstairs, to this very spot' – because, as he'd told Lady Thaw before, "We used to shelter in the crypt..." Lazarus was 'ten years old' at the time; and as well as hearing "planes and bombs", he saw 'fires glowing through the windows' too.

■ The Doctor tells Lazarus that he, too, was in London during the Blitz – in 1941, as seen in *The Empty Child/The Doctor Dances* (2005). He'll again wind up in the bombarded capital in *Victory of the Daleks* (2010).

■ Strangely, the Doctor seems to have fitted hard soles to his trainers – to go by the sound of his (dubbed) footsteps as he circles Lazarus.

■ The position of the ambulance blanket covering Lazarus' nude shoulders unaccountably shifts between shots, most noticeably when the Doctor and Martha share a confab.

Prompted by the Doctor, Martha lures the again-monstrous Lazarus up the bell tower. The Doctor uses his sonic screwdriver to create "hypersonic sound waves" as he plays the Cathedral's organ. In the bell tower, the monster swishes its tail... leaving Martha hanging over a vertiginous drop.

■ Below, the Doctor boosts the power: "We need to turn this up to 11!" Why? Because – in the words of legendary rock guitarist Nigel Tufnel, explaining to filmmaker Marty DiBergi why his amps go up to 11, not ten, in the infamous (if you will) 'rockumentary' *This is Spinal Tap* (1984) – "Well, it's one louder, isn't it?"

Hypersonic waves resound through the tower, causing the monster to fall. Below, the Doctor closes the dead eyes of the human Lazarus... whose face becomes aged again.

■ The Doctor's lines to Martha about hanging around with Beethoven didn't feature in the script of 6 September.

■ We learn more about the Doctor's encounter(s) with composer Ludwig van B (1770-1827) in *Before the Flood* (2015) – "Nice chap. Very intense. Loved an arm-wrestle" – and before that, in *Music of the Spheres* (2008), a mini-episode made for the *Doctor Who* Prom: "I said to Beethoven, 'I can rattle off a tune.' He said, 'Pardon?'"

Back at her flat, Martha refuses "one more trip" – so when she again steps in the TARDIS, she's no longer "just a passenger". But Martha misses a call from Francine, warning her she's not safe with the Doctor: "This information comes from Harold Saxon himself..." DWM

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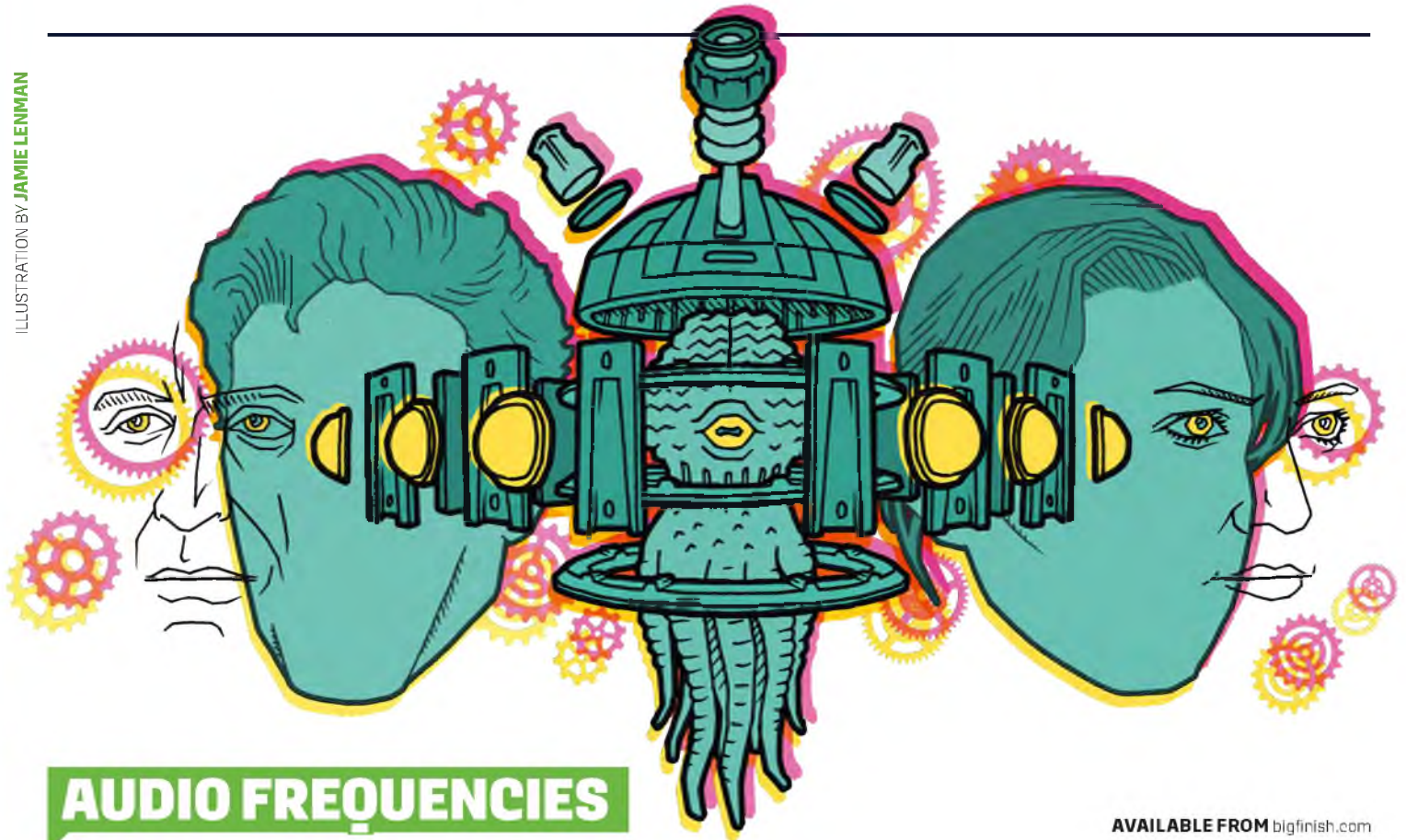


Lazarus in an ambulance blanket.

THE *DWM* REVIEW

The latest *Doctor Who* episodes and products reviewed by our team.

ILLUSTRATION BY JAMIE LENNMAN



AUDIO FREQUENCIES

AVAILABLE FROM bigfinish.com

The latest Big Finish releases take the Doctors from Time Lord boot camp... to Georgian Bath!

REVIEW BY PAUL KIRKLEY

REVIEWED THIS ISSUE

■ *The Eighth Doctor: The Time War 1* (featuring the Eighth Doctor and Bliss)
RRP £23 (CD), £20 (download)

■ *The Behemoth* (featuring the Sixth Doctor, Flip and Constance)
RRP £14.99 (CD), £12.99 (download)

■ *The Outliers* (featuring the Second Doctor, Polly, Ben and Jamie)
RRP £14.99 (CD), £10.99 (download)

W

ar. Huh, yeah... what is it good for? In the case of *Doctor Who's* Time War, it's been good for minting the show a whole new mythology. But as this column has been moved to ask before, is it a mythology that works best as noises off? Can shining a forensic light on a conflict that gave us the Horde of Travesties, the Nightmare Child and the Could-Have-Been King with his army of Meanwhiles and Never-Weres ever result in anything but disappointment – especially if the slightly prosaic reality is the Time Lords and the Daleks shooting at each other with bog-standard space guns?

More to the point, have war stories, as a genre, ever served *Doctor Who* particularly well? Isn't our

quixotic adventurer more at home exploring a fairytale forest or a Victorian sewer than on the frontline?

I had my doubts, then, about the idea of sending Paul McGann's dashing, romantic hero into battle, especially so soon after four series' worth of Big Finish's War Doctor. But while *The Eighth Doctor: The Time War 1* may open with the same martial, rat-a-tat rendering of the *Doctor Who* theme used to herald John Hurt's

blood-and-thunder warrior, tonally it's a different proposition altogether.

That much is clear from the start of *The Starship of Theseus*, when the Doctor steps out of the TARDIS into a broom cupboard and loses a fight with some mops and brushes, which is not something I recall happening in *Apocalypse Now*. Indeed, writer John





Companion Bliss (Rakhee Thakrar) makes her debut opposite the Eighth Doctor (Paul McGann) in *The Time War 1*.

Dorney describes this as “a regular *Doctor Who* adventure that the Time War crashes into”. The early scenes, therefore, play out as a light comedy, with the Time Lord and his current travelling companion Sheena (Olivia Vinall) trading witty bantz while exploring a luxury space liner.

Gradually, though, reality begins to shift and blur, as time starts fraying at the edges. Characters wink in and out of existence – the Doctor could swear he’d had someone with him when he arrived – and what was once a pleasure cruise is suddenly a ship full of desperate refugees. (Hence the title: for those who flunked A-level Philosophy, the ‘Ship of Theseus’ paradox asks whether or not something that has had all its component parts replaced can still claim to be the same object. If Greek mythology’s not your bag, you might prefer to think of it as ‘the Sugababes question’.)

By the end of the episode, the Doctor has hijacked a Dalek time ship and acquired his own crew – including Bliss, his new and very

funny companion, played with great wit and charm by Rakhee Thakrar. Plus, isn’t Bliss just the peak Big Finish companion name?

In Matt Fitton’s *Echoes of War*, the Doctor and his band

The combination of Daleks and a jungle planet proves that the spirit of Terry Nation is still with us.

of brothers crash-land on a world where causality is unravelling about their ears. Time itself is such a fascinating, implacable enemy, it’s extraordinary that it wasn’t more exploited during *Doctor Who*’s first 40-odd years. But for those who prefer

things old school, the combination of Daleks and a jungle planet proves that the spirit of Terry Nation is still with us.

The Doctor being forced into an uneasy alliance with a discombobulated Dalek that’s taken a knock to the dome isn’t a new idea – Big Finish did something similar a few months ago, with the Steven Taylor/Dalek two-hander in *The First Doctor: Volume Two* – but it’s a good one, and Nicholas Briggs is great as the conflicted peppercorn having an existential crisis. Elsewhere, the story pulls no punches in presenting the Time Lords as every bit as ruthless as the Daleks – especially when Jacqueline Pearce rocks up, giving it “Maximum power!” as neo-con hawk Cardinal Ollistra.

Fitton’s *The Conscript* sees our heroes packed off to boot camp, to be whipped into shape as Time Lord soldiers. As you’d imagine, with the Doctor around it’s less *Full Metal Jacket*, more *Private Benjamin*. He’s both conscientious objector and career insubordinate – and listening to him lead his superiors in a merry dance puts one in mind of Ronnie Barker’s Fletch in *Porridge*.

Aghast at the idea of so many young lives being lined up as cannon fodder, the Doctor lets fly with the full force of his righteous fury during what may prove to be his definitive, grandstanding Time War speech:

“There’s no glory in dying in battle,” he rails. “It’s squalid, it’s painful and it’s pointless. I’ve seen worlds destroyed, civilisations choked in their cradles, whole races fleeing in terror. If you’re prepared to accept that much collateral damage to the rest of the universe... then what exactly are you fighting for?”

By set closer *One Life*, the war is raging at full pelt. Even here, though, John Dorney avoids overwhelming the story with the sound and fury of battle, focusing ▶



◀ instead on the human cost of the conflict in a way that's both tragic and relatable. He's a writer who understands that a farewell hug can be more heartbreaking than an exploding planet.

There's a terrific sense of urgency and momentum to Ken Bentley's direction across this series, enhanced by Jamie Robertson's



The Sixth Doctor (Colin Baker) features in *The Behemoth*.

cinematic score and Benji Clifford's clever sound design – all crashing, splintering, coalescing time streams and echoes of past and future ghosts. Paul McGann, meanwhile, is so reliably good I fear we sometimes take him for granted. An actor who made his name playing a mutineer, at 58 he's still a rebel with a cause, declaring himself happy not to be the Doctor who “wraps himself in the flag”.

Ultimately, his alter ego will resolve that he must become a warrior. Until then, with McGann's Doctor on our side, *The Time War 1* feels reassuringly like *Doctor Who*.

But what *does Doctor Who* feel like? If ever we needed proof that no other programme is quite so gloriously eclectic, in the same month that Big Finish deliver us the Time War, with its fleets of Dalek ships firing “time torpedoes”, they also gift us *The Behemoth*, a genteel comedy of manners set in 18th-century Bath.

Marc Platt's story arose out of Sixth Doctor Colin Baker's desire to do a ‘pure historical’. It's a celebrity historical, too – if you count Lady Clara, an Indian rhinoceros who spent 17 years touring Europe, as a celebrity. (And why wouldn't you? Georgian high society certainly did.)

Unusually, the opening episode not only eschews any sci-fi elements, it's largely free of threat or ‘mild peril’ of any kind; the Doctor jumping into a spa to rescue a dog is about



as dramatic as it gets! Instead, Platt makes good sport with the Doctor's chalk-and-cheese companions – cut-glass wartime Wren Mrs Constance Clarke (Miranda Raison) and chirpy cockney Philippa ‘Flip’ Ramon, nee Jackson (Lisa Greenwood) – both of whom find themselves fending off unwanted suitors. The Doctor, however, proves altogether less resistant to the attentions of a merry widow (Georgina Moon), allowing Colin Baker to show a more tender, even romantic side.

He's a perfect fit for this era, really, Old Sixie – a strutting peacock fanning his multi-coloured tail feathers, talking floridly of “sharing a syllabub with Theodosia

AUDIO READINGS

BBC AUDIO

REVIEWED THIS ISSUE

■ *Death Among the Stars*
(featuring the Twelfth Doctor)
RRP £10.99 (CD)

■ *Rhythm of Destruction*
(featuring the Twelfth Doctor)
RRP £10.99 (CD)

We say goodbye to the Twelfth Doctor on television this Christmas. But before Peter Capaldi's Doctor becomes Jodie Whittaker's, there are still a few more of his adventures to be had – in these two talking books, for example.

Steve Lyons' *Death Among the Stars* sees the Doctor head to the Kennedy Space Center. It's the year 2060, and a spaceship is about to land on Jupiter's moon Europa, to start the first off-world colony. While monitoring the mission from Earth, the Doctor meets Amber Lewis, a woman from the American South who's about to become the centre of this global news event. As the world watches the video feed from untouched Europa, they see that a woman is already stood



on its surface. The biggest surprise is not that she's there, or her claim that Europa is populated by monsters; it's that the woman on the screen is another version of Amber...

With Amber as our viewpoint character, we're given another audio-only American companion for the Twelfth Doctor, after US siblings Brandon and Alex featured in the same range earlier in the year. Having narrated that earlier adventure, Nicola Bryant – who of course played Peri, the original American companion, back in the 1980s – returns to read *Death Among the Stars*, giving Amber likeability, humour and wide-eyed wonderment.

In order to solve the mystery, the Doctor takes his new friend to Europa – but travels a few hours

into the past. Events then take a bizarre left turn as some very surprising characters enter the story, and the real meaning of the play's title becomes clear. Lyons' script is a lot of fun and keeps you guessing; he also captures the Twelfth Doctor's scattergun eccentricities very well indeed.

Meanwhile, in *Rhythm of Destruction* – written by Darren Jones – the current Doctor's fondness for the electric guitar is a neat entry point into a story about dangerous music. Our hero travels to the planet Quish to attend a performance by the band Riffs in Time. (They're the gods of electric rock, the Doctor tells us. Literally. Their music can move mountains.) However, when he arrives he's sad to discover that the group actually broke up 37 years previously.

Instead, the headline act is the Blitzats Jazz Quartet, a band made up of creatures from various different alien species. The Doctor's not that keen on jazz these days – “It all sounds far too buzzy” – but the quartet seems popular with the crowd. Then the Doctor meets

a journalist who claims that death and destruction follow the Blitzats wherever they play...

This very entertaining story has a Douglas Adams/*Hitchhiker's Guide to the Galaxy* feel, especially after the action moves to an opulent-but-tacky space liner with gleaming lobbies and boastful PA system announcements. There's a madcap, quirky tone, and plenty of comedic strangeness. It's all incredibly well delivered by actor Dan Starkey, aka Strax the Sontaran, who drives the story forward with pace, and charms with an array of enjoyable accents.

Fittingly, given the story's subject matter, the sound design is exemplary, with fun snatches of the band's music. The Twelfth Doctor may be approaching the final song in his setlist, but he still has a few tunes to excite us with first.

IAN FARRINGTON



Middlemint" and boasting of dancing a cotillion with Jane Austen.

There's a serious side to the story, though – because who needs to invent monsters in the age of slavery? "The slave trade is England's dark heart," broods the Doctor, and by way of illustration we meet Gorembe (Ben Arogundade) and his lover Sarah (Diveen Henry), brought from Africa as "a chattel, a possession to be bought and sold" by rich, well-fed English merchants.

Platt's attempt to be both Richard Sheridan and Alex Haley feels a little awkward at times; maybe 'whimsical anti-slavery polemic' is a gear crunch too far, even for *Doctor Who*. But it's an enjoyable confection nonetheless, and one that suits the Sixth Doctor down to his spats.

Big Finish's range of *Early Adventures* continues its recent run of form with *The Outliers*, a Second Doctor adventure that's at once reassuringly familiar and beguilingly strange.

As an exercise in world-building, it's certainly striking, as the Doctor, Polly, Ben and Jamie explore deserted streets of suburban houses – all manicured lawns and white picket fences – in the flooded subterranean caves beneath the surface of a remote asteroid.

In one sense, it's a highly traditional Troughton era set-up, with a group of scientists and technicians in hotpants and kinky boots under siege from what can only be described as an underwater menace. It's so authentic, in fact, that the Doctor disappears for an entire episode, no doubt returning looking suspiciously tanned. Writer Simon Guerrier, bless him, even admits to budgeting the story like a 1960s producer, mentally redressing the same sets to save money.

In other ways, though, it's a pure flight of fantasy, filled with wondrous notions and surreal imagery, from the Doctor and chums held captive in a cell – an actual, biological cell – floating under the water, to an empathic alien race which communicates via hopes and dreams.

It's a strong script for Elliot Chapman's Ben, not least the poignant scene in which he's afforded a glimpse into a potential future of disappointment and regret, in which he

TALKING BOOK

BBC AUDIO

REVIEWED THIS ISSUE

■ *The Five Doctors*
(featuring the First, Second, Third, Fourth and Fifth Doctors)
RRP £20 (CD)

I think every single word of Terrance Dicks' novelisation of *The Five Doctors* is seared indelibly into my mind. Through a quirk of distribution, the novel was placed in my eager hands a few hours before the 20th Anniversary Special was broadcast on Friday 25 November 1983. I must have read it twice that weekend, and many times since. It's lovely, then, to have a new audiobook of the novel, giving it a fresh dimension while transporting me back to that fondly remembered autumn night in 1983.

The plot, such as it is, needs little introduction. Various incarnations of the Doctor are dropped

into the Death Zone on Gallifrey and are chased around by Daleks, Cybermen and Yeti before they gain entry to the Dark Tower for a final showdown in the Tomb of Rassilon. It's all part of a wider plan by a former friend of the Doctor's to gain the secret of immortality...

So far, so multi-Doctor.

Range stalwart

Jon Culshaw brings his customary spirited read to the table – but naturally, his versions of the various Doctors will receive the most scrutiny.

His Third Doctor is still breathtaking, catching every nuance of Jon Pertwee's delivery. Culshaw's well-known rendition

President Borusa (Philip Latham) in *The Five Doctors* (1983).



of Tom Baker isn't given much of a run out this time round, so it's good to hear him catch the breathless cadence of Peter Davison – a tricky Doctor to get right. His first two Doctors are perhaps less successful, but have enough ties to be recognisable. Nicholas Briggs, too, does sterling work in bringing 1980s-era Cybermen (and a single Dalek) into being, to face the various Doctors on their stroll around the Death Zone.

With polished sound design and music, *The Five Doctors* is as good a way to celebrate *Doctor Who*'s 54th birthday as it was to celebrate its 20th. **MARK WRIGHT**

It's a strong script for Ben, not least the poignant scene in which he's afforded a glimpse into a potential future.

still yearns for his 'Duchess'. Last issue, I wrote about Frazer Hines' delightful interpretation of Troughton's Doctor at some length. Suffice to say that Hines does another stand-up job here, while narrator Anneke Wills radiates natural warmth as an actor, a storyteller and, indeed, as a *Doctor Who* fan.

There's a lovely green room interview in which Wills talks excitedly about Polly's imminent return to television in the forthcoming Christmas Special. It barely seems to matter that she'll be played by

a different actress; the fact that it's *Polly* up there on the screen means the world to her, which I think tells us everything we need to know about her devotion to the character.

Like the Ship of Theseus, *Doctor Who* has replaced its constituent parts a hundred times over since Wills' and Hines' day. But change and reinvention is its rocket fuel, and the reason it can go from white heat of the Time War to the pump rooms of Bath and a distant rock in space without batting an eye.

What is *Doctor Who* good for? Absolutely everything. **DWM**



Polly (Anneke Wills), the Second Doctor (Patrick Troughton) and Ben (Michael Craze) glimpse humanity's future in Episode 1 of *The Moonbase* (1967).



REFERENCE BOOK

Dalek:

The Astounding Untold History of the Greatest Enemies of the Universe

BBC BOOKS RRP £35

WRITTEN BY George Mann, Cavan Scott, Justin Richards

ILLUSTRATED BY Alex Fort

If you have a coffee table, clear a space. And make sure the legs are sturdy. This latest offering from BBC Books – a potential stocking filler, assuming anyone would have a stocking big enough – is a large, extremely hefty hardback volume comprising 300-plus pages of Dalek-related goodness.

The format is a biography of *Doctor Who*'s most infamous villains, covering their development, history, hierarchy, missions, weaponry, wars and battles. Major topics such as Davros, Skaro and the Time War sit alongside more minor incidents as a huge amount of information is reordered into a complete narrative. The book claims to be the Daleks' never-before-told history, but actually a fair amount of this material will be familiar to long-term fans. That doesn't mean it's not an



A Dalek landing craft – of the type seen in *Remembrance of the Daleks* (1988) – brings an attack squad to Earth, as visualised by Alex Fort.

enjoyable read, though, and writers George Mann, Cavan Scott and Justin Richards know how to keep the story interesting.

Peppered throughout are short pieces of prose fiction, comic strips and plenty of astonishing illustrations. The short stories are by a number of familiar names: Mann himself, Paul Magrs, Mike Tucker, plus former *Doctor Who* script editors Terrance

The format is a biography of *Doctor Who*'s most infamous villains, covering their development, history, hierarchy, missions, weaponry, wars and battles.

Dicks and Eric Saward – whose *War & Peace* is actually a bit of a coup, since it's his first piece of *Doctor Who* fiction in 13 years. The comic strips are by Mann, Scott and Mark Wright, and each is a fun mini-story on a single spread.

The illustrations, meanwhile, are the work of Alex Fort, an artist who's worked in the design departments for films including *The Hitchhiker's Guide to the Galaxy*, *Maleficent* and *Wonder Woman*, plus TV shows including *Game of Thrones* and, of course, *Doctor Who* – he provided digital matte paintings for numerous episodes beginning with *Rose* (2005). His contributions here are worth the price of

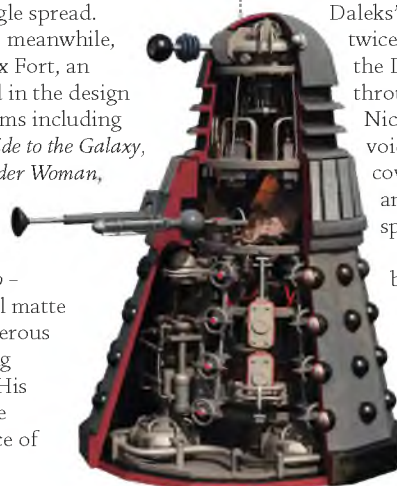
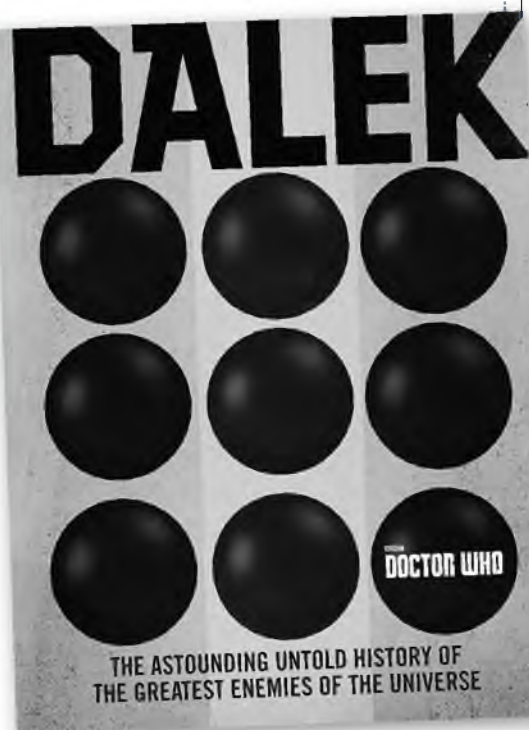


the book alone. *Dalek: The Astounding Untold History...* has a seemingly never-ending gallery of beautiful vistas, striking portraits, vibrant paintings and fascinating cutaway diagrams, full of drama and class and smart composition. Some are original imaginings, while others are vivid representations of moments from TV episodes. They're all absolutely terrific.

The book also packs in a lot of behind-the-scenes features. The Daleks' debut in *Doctor Who*'s second-ever serial is detailed, with anecdotes as old as the Skaro hills given another airing. (If you're new to the subject, however, there's a whole world to be discovered, including mentions of *Alien* director Ridley Scott, the phrase 'bug-eyed monsters' and an explanation of why the

Daleks' first episode was recorded twice.) There's also a look at the way the Dalek design has been tweaked through the years; an interview with Nicholas Briggs, who's been the voice of the Daleks since 2005; plus coverage of Dalek merchandise, and their appearances in various spin-offs.

In truth, a large portion of this book's target audience won't learn very much from it. But it's so handsome and well put together that it doesn't especially matter, while newer viewers of *Doctor Who* are in for a real treat. **IAN FARRINGTON**



PICTURE BOOK



BBC CHILDREN'S BOOKS RRP £20 ILLUSTRATED BY various artists

100 Illustrated Adventures

Back in 1967, the BBC children's magazine programme *Blue Peter* asked its young viewers to design a *Doctor Who* monster, and its office was flooded with weird drawings. Nearly 40 years later, a similar competition resulted in the winning entry – the Abzorbaloff, designed by nine-year-old William Grantham – being used in the 2006 episode *Love & Monsters*.

BBC Children's Books launched its very own fan artwork competition in December last year; the 100 winning entries comprise

100 Illustrated Adventures. Each published piece relates to a single televised adventure – beginning with *Doctor Who*'s debut serial in 1963, right up to *Smile* (2017), from the latest broadcast series. Each is accompanied by a synopsis of the relevant story written by Justin Richards and Jon Green.

What's most impressive about this book is its variety, with examples of both polished professionalism and exuberant enthusiasm.

What's most impressive about this book is its variety, with examples of both polished professionalism and exuberant enthusiasm. Some of the illustrations are photo-realistic, while others are more stylised. Straight portraits and action shots sit alongside images reminiscent of movie posters and greetings cards. But on each and every page, a love and understanding of *Doctor Who* shines through.

This reviewer's favourites include a pencil sketch of a key scene from *The Invasion* (1968); a striking drawing of Roger Delgado's Master from *Terror of the Autons* (1971);

a stylised Third Doctor from *The Sea Devils* (1972); a funny cartoon for *The Seeds of Doom* (1976); a block colour drawing of the Sixth Doctor and Peri in *The Trial of a Time Lord* (1986); an animation-cel-like Seventh Doctor and Ace from *Survival* (1989); an excellent

sketch of the Ninth Doctor from *Father's Day* (2005); two soft and smooth images for *The Girl in the Fireplace* (2006); and a painting of Vincent van Gogh and Amy Pond from *Vincent and the Doctor* (2010) in the style of van Gogh's *The Starry Night*.

As a celebration of both *Doctor Who* and the creativity it fosters in its fans, *100 Illustrated Adventures* hits the spot.

IAN FARRINGTON



Above left: A Voc robot with corpse marker, as seen in *The Robots of Death* (1977).

Above right: A representation of the Tenth Doctor's regeneration in *The End of Time* (2009-10).

REFERENCE BOOK

Red, White and Who

ATB PUBLISHING RRP \$49.95 (US)

WRITTEN BY Steven Warren Hill, Jennifer Adams Kelly, Nicholas Seidler and Robert Warnock, with Janine Fennick and John Lavalie

Dozens of books have chronicled the history of *Doctor Who*, but very few have looked at the history of the series' fandom, and there have been no major works looking at fan culture in

the United States of America... until now.

Red, White and Who is an impressive publication which documents the story of *Doctor Who* in the US from the 1960s to the present day. Its 700 pages are beautifully illustrated with rare press cuttings and photos, and the work is remarkably thorough in its coverage of the American fan experience.

It's all here – cosplay, comics, fanzines, books, forums, fan fiction, fan films and so much more. The book is divided into chapters and is comprehensively indexed, so whatever your interest – whether it be the start of major conventions in the 1980s, say, or the development of fandom online – the topic is easy to locate.

A huge number of people have contributed to this work, sharing their memories about how *Doctor Who* was perceived and enjoyed by Americans in years past, and how they see fandom today.

There's a chapter devoted to fan anecdotes, full of entertaining stories about meeting the stars, swapping video tapes, and friendships founded in *Doctor Who* clubs that have, in many cases, lasted decades.

There are also exhaustive indices, chronicling everything from *Doctor Who* star-guest cabaret performances at US conventions, to references to America in the TV show. If you're the type of fan who likes extremely detailed lists, you'll really enjoy these sections.

Ultimately, though, what's really endearing about *Red, White and Who* is its obvious love and affection for the series itself. You don't have to be American to enjoy this book, but if you've any interest in *Doctor Who* and its fans, you surely will.

PETER WARE



Prizes TO BE WON

Bag yourself all the latest Who goodies!

CROSSWORD

Do you know your Dugeen from your Duggan? Can you solve this month's puzzle?

Win!

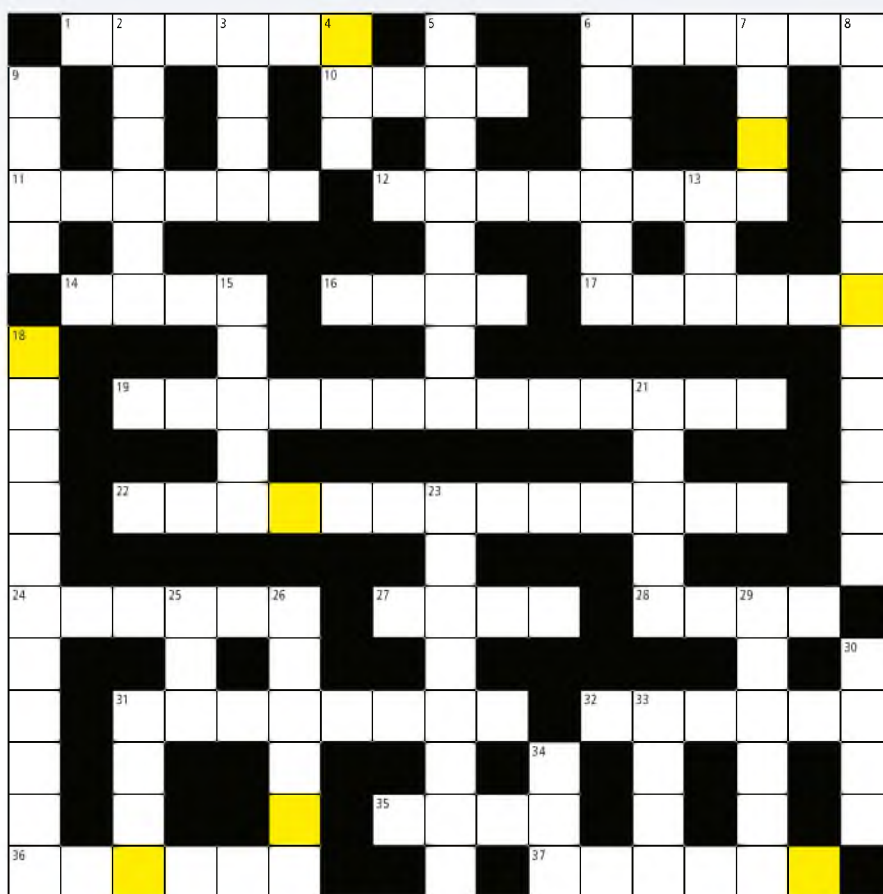
THE COMPLETE SERIES 10 ON DVD!

Doctor Who: The Complete Series 10 box set is released this month on DVD and Blu-ray. The set includes every episode from the 2017 series of Doctor Who – starring Peter Capaldi as the Doctor, Pearl Mackie as Bill and Matt Lucas as Nardole – as well as the 2016 Christmas Special *The Return of Doctor Mysterio*.

There's also a host of special features including interviews with the series' cast and writers, deleted scenes, audio commentaries, *Doctor Who: The Fan Show* after shows, and the binaural sound edition of *Knock Knock*.

Doctor Who: The Complete Series 10 is available now, priced £36.99 on DVD and £39.99 on Blu-ray. It

is also available as a limited-edition Blu-ray Steelbook, priced £47.99. **DWM** has **FIVE** copies of the DVD to give away to lucky readers who can successfully rearrange the letters in the yellow squares to form the name of a type of alien that appeared in Series 10 of *Doctor Who*.



ACROSS

- 1 One of the Doctor's new friends (6)
- 6 Tegana, for example (6)
- 10 Character played by John Ringham (4)
- 11 Animated creatures made from lava (6)
- 12 The Rani was interested in one that was composed of Strange Matter (8)
- 14 Martha Tyler's grandson (4)
- 16 One of the Doctor's new friends (4)
- 17 One of Ace's friends who was abducted by the Cheetah people (6)
- 19 Actor joining the cast of the next series (6,1,6)
- 22 Vessel used by the Cybermen to infiltrate the Wheel in Space (6,7)
- 24 Nyssa's stepmother (6)
- 27 One of the workers on Chasm Forge (4)
- 28 Guard captain in the City of the Elders (4)
- 31 One – where the Doctor and Rose watched the end of the world (8)
- 32 Frank and Maggie _____ – they looked after Victoria when she left the Doctor and Jamie (6)
- 35 A bearer of the Tribute from Aneth (4)

- 36 (and 34 Down) She played Old Mother (6,3)
- 37 One of the Doctor's new friends (6)

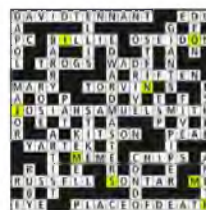
DOWN

- 2 She left the Doctor to help the 'Tharils (6)
- 3 Agent Weismuller's colleague (4)
- 4 Place you might find a Trap Street (3)
- 5 The Great Intelligence's base in London (3,5)
- 6 He helped the Doctor defeat the Borad (6)
- 7 Deadly to a Cyberman (4)
- 8 The only kind of light allowed in the hydroponics centre (3,8)
- 9 She refused rescue by the Eighth Doctor (4)
- 13 One of the Clantons (3)
- 15 A Cyberman (5)
- 18 (and 24 Down) The intended use of Halley's Comet to destroy Earth (6,2,3,8)
- 21 Name given to the companion who would have succeeded Ace (5)
- 23 See 18 Down
- 25 A Mentor (3)
- 26 Type of energy associated with time travel (6)

- 29 Alien police (6)
- 30 Vortis can be found in this galaxy (4)
- 31 One of Bill's housemates (4)
- 33 Caecilius are them with honey (4)
- 34 See 36 Across

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: JOHN SIMM



Win! 100 ILLUSTRATED ADVENTURES BOOK

New from BBC Children's Books is *100 Illustrated Adventures*, a picture-led guide to 100 popular *Doctor Who* stories.

The illustrations featured in the book were all winning entries in an official Puffin *Doctor Who* fan art competition held in early 2017. Contributions from a wide array of artists in a variety of different styles include a charcoal drawing

of a Special Weapons Dalek from *Remembrance of the Daleks* (1988), an impression of Amy Pond and Vincent van Gogh from *Vincent and the Doctor* (2010) in the style of *The Starry Night*, and a magical drawing of Idris and the Doctor's goodbye scene in *The Doctor's Wife* (2011).

The original artwork is featured alongside episode information written by *Doctor Who* authors Jonathan Green and Justin Richards.

100 Illustrated Adventures is available now, priced £20. We have **FIVE** copies of the book to give away to lucky readers. To be in with a chance of winning, correctly answer the following question:

In which story did Chloe Webber create the scribble creature?

- A The Web of Fear
- B The Hand of Fear
- C Fear Her



Win! THE WAR MASTER CD BOX SET



The *War Master: Only the Good* is a new box set of four Big Finish audio adventures starring Sir Derek Jacobi as the Master.

In *Beneath the Viscoid* by Nicholas Briggs, a capsule is recovered from the Time War – and a mysterious stranger is found within...

In Janine H Jones' *The Good Master*, the planet Arcking is protected by a powerful force which the Master wants to harness.

In *The Sky Man* by James Goss, the Master indulges his new companion's futile request, but fallout from the War invades their happy paradise.

Finally, Guy Adams' *The Heavenly Paradigm* sees the Master travel to 1970s Stamford Bridge: a location he believes holds the key to his success!

The War Master is available from bigfinish.com in December, priced

£23 for the CD box set or £20 to download. Thanks to Big Finish, we've got **FIVE** copies of the CD box to give away. To be in with a chance of winning, answer this question:

In 2007's *Utopia* the Master hid himself as Professor Yana. What was Yana an acronym for?

- A You Are Not Alone
- B Yeti And Nestene Alliance
- C Yellow Adipose Nursing Academy

Win! THE WILLIAM HARTNELL YEARS DVD

The latest in Koch Media's series of DVD documentaries celebrating the eras of the different actors to play the Doctor is *The William Hartnell Years*.

The two-disc DVD features a tribute to William Hartnell, who played the First Doctor from 1963 to 1966, along with archive interviews with his co-stars Carole Ann Ford (Susan), Jacqueline Hill (Barbara),

William Russell (Ian), Peter Purves (Steven) and Jackie Lane (Dodo).

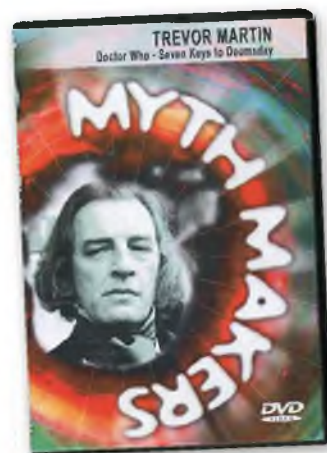
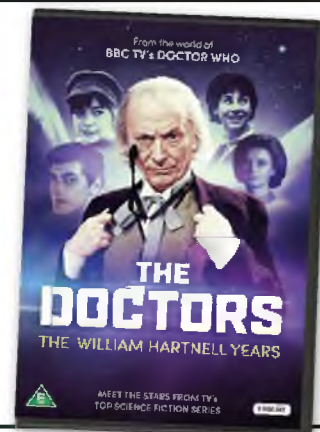
The release also includes messages from *Doctor Who* cast and crew members, plus an introduction from the DVD's producer Keith Barnfather and presenter Nicholas Briggs.

The William Hartnell Years is available now from timetraveltv.com priced £10. **DWM** has got **FIVE** copies of the DVD to give away to

readers. If you'd like to be in with the chance of winning one, all you have to do is correctly answer the following question:

Who will play the First Doctor in the 2017 Christmas Special *Twice Upon a Time*?

- A David Jason
- B David Bradley
- C David Tennant



Win! TREVOR MARTIN MYTH MAKERS DVD

The late Trevor Martin, to whom **DWM** pays tribute elsewhere in this issue, is the subject of this *Myth Makers* interview from Reeltime.

Having first appeared in *Doctor Who* as a Time Lord in 1969's *The War Games*, Trevor went on to star as an alternative Fourth Doctor in the 1974 stage play *Doctor Who and the Daleks in Seven Keys to Doomsday*, and later reprised the role in a 2008 audio adaptation

for Big Finish. He also appeared in the BBC Radio 5 *Doctor Who* play *The Paradise of Death* (1993) alongside Third Doctor Jon Pertwee, and in the Big Finish audio drama *Flip-Flop* (2003) with Seventh Doctor Sylvester McCoy.

Trevor Martin's *Myth Makers* was recorded at the *Doctor Who* Appreciation Society event The Capitol in 2016. It includes a panel with actress Charlie Hayes and writer Terrance Dicks.

Myth Makers: Trevor Martin is available now from timetraveltv.com, priced £10 on DVD, £6 to download and £3 as a rental download. **DWM** has got **FIVE** copies of the DVD to give away – for your chance to win, correctly answer this:

Who wrote the stage play *Seven Keys to Doomsday*?

- A Terrance Dicks
- B Philip K Dick
- C Charles Dickens

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 16 November and close at 23.59 on Wednesday 13 December. One entry per person. The competitions are not open to employees of *Doctor Who Magazine* or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will

be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases...

AUDIO DRAMA

BIG FINISH RRP £14.99 (CD), £12.99 (DOWNLOAD)
RELEASED DECEMBER

Static

Earlier this year, when *Static* was first announced, writer Jonathan Morris said he hoped it would be “the scariest, most unsettling *Doctor Who* story since *The Chimes of Midnight*” – the 2002 audio frequently cited as one of the creepiest ever.

“I think that was part of the brief, actually,” he tells us now. “With anything, you need to have some sort of challenge to yourself, and to try and write the spookiest Big Finish story there’s ever been... well, you’re not going to succeed, probably! But by trying and falling short, you’ll probably do better than you otherwise would.”

“This story is very much about the finality of death.”

JONATHAN MORRIS

The mystery begins when the TARDIS brings the Sixth Doctor, Constance and Flip to a static caravan park, cut off from the outside world by impenetrable mist.

“I was trying to think of spooky *Doctor Who* locations,” explains Jonny, “and a caravan site, particularly in bad weather, becomes like a seaside town during winter – there’s that empty quality of being abandoned, unwanted.”

“One of the spooky ideas I had is that if you’re walking past a phone

box and the phone starts ringing for you, would you go and pick up the phone? It’s even spookier if it’s an old, 1970s-style phone box with that very harsh, jangly ring. The other idea was that if you’re listening to a radio which is out of tune, you get the sound of static radio interference, and you occasionally get wisps of voices coming through, sometimes in foreign languages – it was the idea that someone would start screaming for help in the middle of that. So it’s trying to create those ‘hairs on the back of the neck’ moments, and build a story out of them.”

The stakes in *Static* are high. Its online trailer seems to feature the death of Constance...

“This story is very much about the finality of death,” says Jonny. “When you lose someone,

the thing that really causes you to be grieving, even if it’s someone you haven’t seen for ages, is the fact that it’s very, very final, and you can never see them again. This is a story where things aren’t

quite that final, but if you want to bring people back, there’s going to be something strange about them.

“Because it’s about death and loss and grief, this is quite a more serious, darker story than I would usually write,”

he observes. “I’m very fond of stories that have huge emotional content



Horror awaits Flip (Lisa Greenwood), Constance (Miranda Raison) and the Doctor (Colin Baker) at a creepy caravan park in *Static*.

WRITTEN BY Jonathan Morris

STARRING

Colin Baker.....	The Doctor
Lisa Greenwood.....	Flip
Miranda Raison.....	Mrs Constance Clarke
Scott Chambers.....	Andy Clover/Sergeant Webster
Pippa Nixon.....	Joanna Nash
Jo Woodcock.....	Susannah Nash
David Graham.....	Percy Till
Brian Protheroe.....	Captain Hardwick
Chris Dale.....	Soldier/Static

– something which is personal and affects me emotionally when I write it, and hopefully affects people when they hear it. Stuff about the genuine feelings when someone dies, rather than the normal

sort of knockabout stuff you get in *Doctor Who* where a guard is zapped by a laser and nobody really minds very much! So it’s playing *Doctor Who* in a slightly higher stakes, more adult way.”

DAN TOSTEVIN

Director Jamie Anderson with the cast of *Static*: Scott Chambers, David Graham, Brian Protheroe, Lisa Greenwood, Colin Baker, Jo Woodcock, Miranda Raison, Pippa Nixon and Chris Dale.



AUDIO DRAMA **BIG FINISH** RRP £14.99 (CD), £10.99 (DOWNLOAD)
RELEASED DECEMBER

The Wreck of the World

For his *Doctor Who* debut, writer Timothy X Atack pitched a number of concepts for Second Doctor stories. "They went for the one which I thought was perhaps the most clear-cut Patrick Troughton sort of idea," he explains. "It's very much a base-under-siege story, with lots of corridors involved. I think it turned out to be a really claustrophobic little story.

"It being my first Big Finish story, I just wanted to have a shedload of fun," he adds. "I hope that comes through in the final product!"

It all takes place on *The World*, the first and largest colony ship to evacuate humans from a near-death Earth. "We're in deep space somewhere," Tim elaborates, "and the idea is that this colony ship left because the Earth was going to succumb

to some kind of environmental catastrophe. So it's a huge construct, an almost moon-sized spacecraft, that's now drifting and lost in the depths of space in a 'wreck of the *Titanic*' kind of way, and that's where the Doctor and his companions find themselves.

"Because there's a long tradition in *Doctor Who* of having tombs and tomb raiders and hunters, I thought it would be nice to give an unsettling, sepulchral atmosphere to the whole thing. I think

WRITTEN BY Timothy X Atack

STARRING

Wendy Padbury Zoe Heriot/Narrator
Frazer Hines Jamie McCrimmon/The Doctor
Judith Roddy Commander Lorne
Adam Newington Twenty
Don McCorkindale Porthintus
Richenda Carey Professor Blavatsky

a lot about sound, because that's one of the things I do in my day-to-day work

– I design sound for film and theatre, and stuff like that – so I tend to think in terms of what would be great to hear as much as what would be great to visualise, and really liked the idea of something metallic and rustling and cavernous."

Growing up in Brazil, without access to British television, Tim experienced the first five Doctors through the prose adaptations of their adventures. For him, the TARDIS team featured in *The Wreck of the World* always stood out.

"I knew the Second Doctor, Jamie, and Zoe very clearly from the novelisations," says Tim, nodding. "There's a very particular kind of 'music' to the way the

Second Doctor talks – and that's something that Frazer Hines has got down to a tee in his interpretation of Patrick Troughton's performance – so it was very important to me to have that kind of 'music' to the exchanges between those characters.

"I also wanted to see if I could develop the characters in a way that might be more redolent of the modern series, in the sense that they have little journeys as they try to navigate the wreck. There are points where Jamie gets to meet another warrior, and Zoe gets to meet another augmented human, and the things that happen between them are as important as the adventure that they're on.

"I also thought, 'What have we not really seen the Second Doctor face?'" Tim concludes. "That was in the back of my mind when developing the Sleepers..."

DAN TOSTEVIN



The Wreck of the World stars Don McCorkindale, Judith Roddy, Rosanna Miles, Frazer Hines, Adam Newington and Wendy Padbury. Writer Timothy X Atack is third from left.

TALKING BOOK **BBC AUDIO** RRP £20 (CD)
RELEASED 7 DECEMBER

Doctor Who and the Tenth Planet

Introducing the Cybermen and ending with the Doctor's first regeneration, 1966's *The Tenth Planet* has always been a *Doctor Who* milestone – and with its links to this year's Christmas Special, it's more topical than ever. But that's not why BBC Audio decided to release its 1976 novelisation as a talking book.

"Over the years I've scheduled several wintry or snowy stories towards the end of the year, when it's

dark and chilly outside and we can huddle round the fireside with a good yarn," says range editor Michael Stevens, "so that was the key driver for a December release of *Doctor Who and the Tenth Planet*. That it turns out to have a connection with the Christmas TV episode is serendipitous! 2017 has returned the 'Mondasian

Cybermen' to the public eye, so there's really no better time to revisit their original story."

"As the nights draw in, there'd be no better experience than curling up somewhere warm with this audiobook," concurs sound designer Simon Power. "All the action takes place at the Snowcap outpost, a tracking station nestled in the sub-zero climate of the Antarctic, which was a great opportunity to layer up lots of thick, glassy ice and toe-numbing wind sounds to accompany the Doctor, Polly and Ben as they stumbled through the driving snow into their first encounter with the dreaded Cybermen."

The story is read by Anneke Wills, who played Polly in the original four-parter. "What struck me this time about Anneke's beautiful, warm style of narrative is the way she's able to pitch Polly's dialogue up so that it sounds exactly like she did on

WRITTEN BY Gerry Davis
NARRATED BY Anneke Wills



Ben (Michael Craze), Polly (Anneke Wills) and the Doctor (William Hartnell) land at the South Pole in Episode 1 of *The Tenth Planet* (1966).

screen, 50 years ago," says Michael. "Over time, everyone's voice drops a few semi-tones, but Anneke reaches back across the decades to 'find'

Polly again. Also, her readings are always hugely compassionate – you feel as if she understands and empathises with almost all the characters. A reading by Anneke is always a treat."

And what about the big finale?

"I won't spoil it, but the novel regeneration differs from the screen one," reveals Simon. "Hopefully it won't leave you 'cold'!"

DAN TOSTEVIN



Coming Soon...

AUDIO DRAMA

BIG FINISH RRP £30 (CD), £25 (DOWNLOAD)
RELEASED 7 DECEMBER



A Yeti bears down on Professor Travers (Jack Watling) in *The Web of Fear* (1968). Travers returns in *Time of the Intelligence*.

The New Counter-Measures Series Two

The Intrusion Counter-Measures Group – ‘Chunky’ Gilmore, Rachel Jensen and Allison Williams, introduced in *Remembrance of the Daleks* (1988) – are back for a new run of action-packed adventures set in the multi-coloured 1970s.

“We’re keeping that fun, glamorous, slightly international feel,” explains script editor John Dorney, “which I think is what sets *The New Counter-Measures* apart from the old *Counter-Measures*.”

The globetrotting begins in the season opener, Roland Moore’s *The Splintered Man*, which sends the team to a mysterious Spanish laboratory. “It takes a neat little sci-fi premise and does something fun with it,” says John, “and it’s got an interesting thread in it for Rachel and Gilmore. An old friend of Rachel’s is involved in the scheme that’s going on in Spain, which gives it a slight edge for both of them.”

Christopher Hatherall’s *The Ship of the Sleepwalkers* moves the action to an ocean liner. “There’s something slightly claustrophobic and contained about a boat,” John observes. “You can’t escape it; there’s no easy way of getting off. You could get into a lifeboat, but you’re not exactly going to be able to race away, so it puts a bit more pressure on them. It’s a nice environment to ratchet up the tension, and I think Chris does that really well.”

In *My Enemy’s Enemy* by Robert Khan and Tom Salinsky, Carolyn Seymour returns as Lady Suzanne Clare, whom we met in the previous series. “We decided to bring her

back while we were recording her first episode,” says producer David Richardson. “When you stumble across something that works, and you can see so many possibilities, it’s nice to be able to run with it and see where it takes you.”

“She turns up at the Counter-Measures base on the run and in trouble,” adds John. “Obviously she’s not going to be inherently trusted by the team, because they’re not insane! But she’s on their home turf rather than ruling the roost, and they know each other now, so it gives it an interesting new dynamic. She comes in ostensibly looking for help – but presumably she’s got her own agenda...”

There are more returns in the final story: Andy Frankham-Allen’s *Time of the Intelligence* brings back the Great Intelligence, its robotic Yeti, and Professor Travers from the *Doctor Who* serials *The Abominable*

Snowmen (1967) and *The Web of Fear* (1968).

“I’ve gone for a blend of old and new,” Andy explains. “It deliberately echoes the more iconic elements of *The Web of Fear*, for example, to ensure the listeners feel comfortable and at home. There are also all-new

elements in the story, not found in any of the previous TV or novel appearances. For instance, we visit the factory where the Yeti are built, and I’ve done something with the control

spheres that, one imagines, had they the budget, we’d have seen in *Web of Fear*.

“The biggest ‘new’ thing, though, is Travers. I’ve explored him a great deal though the *Lethbridge-Stewart* novels in the last few years, but Big Finish and I agreed that we didn’t want to follow up on those developments as we don’t want to assume all listeners have read the books, so I had to take a different look at how he may have turned out. He was already a bit doddering in *The Web of Fear* – old, and not in complete control of his faculties – so I decided to expand on that. He was, after all, possessed

by the Intelligence. What kind of effect would that have? Is there still a part of the Great Intelligence in Travers? Find out in December!”

DAN TOSTEVIN

WRITTEN BY Roland Moore, Christopher Hatherall, Robert Khan and Tom Salinsky, Andy Frankham-Allen

STARRING
Simon Williams Group Captain Gilmore
Pamela Salem Rachel Jensen
Karen Gledhill Allison Williams
Hugh Ross Sir Toby Kinsella
Tim Bentinck Professor Edward Travers
Carolyn Seymour Lady Suzanne Clare
Dan Starkey Doctor Henry Cording

The cast of *New Counter-Measures*: Karen Gledhill, Simon Williams, Pamela Salem and Hugh Ross.



UPCOMING RELEASES

BOOKS

THURSDAY 18 JANUARY

■ **Doctor Who and the Krikkitmen** by Douglas Adams and James Goss. BBC Books, £16.99

■ **Who-ology: Regenerated Edition** by Cavan Scott and Mark Wright. BBC Books, £14.99

BOOKS – PARTWORK

WEDNESDAY 22 NOVEMBER

■ **Doctor Who: The Complete History Issue 59** Panini, £9.99

WEDNESDAY 6 DECEMBER
■ **Doctor Who: The Complete History Issue 60** Panini, £9.99

AUDIOS

DECEMBER RELEASES

■ **The War Master** by Nicholas Briggs, Janine H Jones, James Goss, Guy Adams. Big Finish, £23 (CD), £20 (download)

■ **Static** [Sixth Doctor] by Jonathan Morris. Big Finish, £14.99 (CD), £12.99 (download)

■ **The Wreck of the World** [First and Second Doctors] by Timothy X Atack. Big Finish, £14.99 (CD), £10.99 (download)

■ **O Tannenbaum** [First Doctor] by Anthony Keetch. Big Finish, £2.99 (download)

■ **Landbound** [Third Doctor] by Selim Ulug. Big Finish, Free (download)

THURSDAY 7 DECEMBER

■ **The Tenth Planet** [First Doctor] by Gerry Davis. BBC Audio, £20 (CD)

■ **The Doctor Who Audio Annual** BBC Audio, £13.25 (CD)

JANUARY RELEASES

■ **The First Doctor Adventures: Volume One** [First Doctor] by Matt Fitton, Guy Adams. Big Finish, £23 (CD), £20 (download)

■ **Fourth Doctor Adventures: Series 7A** [Fourth Doctor] by Andrew Smith, David Llewellyn, John Dorney. Big Finish, £25 (CD), £20 (download)

■ **The Diary of River Song: Series Three** by Nev Fountain, Jacqueline Rayner, John Dorney, Matt Fitton. Big Finish, £23 (CD), £20 (download)

■ **The Authentic Experience** [Sixth Doctor] by Dan Starkey. Big Finish, £2.99 (download)

DVD/BLU-RAY

MONDAY 4 DECEMBER

■ **Shada** BBC Worldwide, £13.99 (DVD), £24.99 (Blu-ray Steelbook)

MAGAZINES

THURSDAY 14 DECEMBER

■ **DWM 520** Panini, £5.99

THURSDAY 28 DECEMBER

■ **DWM 2018 Yearbook** Panini, £5.99

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DAY 43

Well, it's been all go today. The ship's got stuck in a black hole, and guess who they're all pointing the finger at? Yes, yours truly, the lowest-ranking member of the crew. They don't say it, but it's because I'm blue, I know.

I mean, how can it be my fault? I'm only the janitor. Yes, I was the only one on the bridge when it happened, but that's just a coincidence. I try explaining this to the Captain, but he doesn't listen. "I just want to know," he says, "how on Mondas could you fail to see a black hole *directly in our path*?"

"Well," I say, "the thing is, sir, is that black holes are black. And space is also mostly black..."

He doesn't look impressed, so I add: "You should be thanking me for saving us! If it wasn't for my quick thinking, we'd all have been sucked in by now."

"Yes," says the Captain. "About that..." He reads from his file.

"23-hundred hours. You are alone on the bridge, playing... computer solitaire. You see something outside, which causes you to spill coffee over the keyboard in alarm. You then unplug the keyboard and go to the rest room to dry it under the hand drier. On your return, you plug the keyboard back in and proceed to make yourself another cup of coffee. Only when you sit down do you glance outside again, remember what it was that first startled you, and raise the alarm." The Captain looks up. "That's your 'quick thinking', is it?"

"I cut the engines, didn't I?" I say. "To be honest, really, you or another of the senior crew should have been on duty, but oh no,



wait, you were all at Franq's birthday party, which I wasn't invited to."

Franq is now putting together an engineering team to go down Floor 1056 to reverse the rear thrusters. I volunteer to help, but the Captain says he wants me here, where he can "keep an eye on me".

DAY 44

The Captain's having another go at me. Apparently the engineering team have gone missing, and suddenly there are thousands of life readings in the lower decks. Stowaways, he thinks. Guess whose job it was to check the lower decks for stowaways?

"I can see how you might miss one or two," he says.

"What with this ship being a hundred miles wide. But there's enough for a whole city down there!"

Anyway, he sends some more people down to investigate. They don't come back. Instead, when the lift returns, it's got these fellows in cloth masks and surgical

gowns in it. They take away the rest of the crew, leaving me behind. They don't say why, but it's because I'm blue, I know.

So a day of ups and downs, really. On the one hand, everyone apart from me has been abducted by monsters. On the other, I'm not in trouble with the Captain any more.

DAY 45

I've re-angled all the screens in the control room and sent out a distress call, but I'm not sure what else I can do. Nobody is going to turn up for months, if at all. I think I might make myself another cup of coffee and have a game of solitaire.

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#1: **JORJ**

World Enough and Time (2017)

DAY 45 - ADDITIONAL

Blimey, that was quick! I nip out of the control room for five minutes and a capsule's materialised! There's a strange lady, a bald man and a girl. I've told them to stay where they are. So long as none of them are human, I'm rescued!

DAY 45 - ADDITIONAL

It would probably be fair to say that didn't go well. It turns out the girl was human, and there was another one, a walking frown called Doctor Who. He started talking at me, but then the cloth mask creatures turned up and I very *accidentally* shot a hole right through the girl's chest. The cloth mask creatures took



her away, and I apologised to Doctor Who straight off, but I could see he was annoyed, even more than before.

So I told him about the ship, and he launched into this explanation about how time moves faster at one end of it than the other.

I didn't follow all of it, and I was about to ask more – but then he grabbed me, and the

next thing I know I'm waking up on my own with a sore head.

Even the capsule has gone, which is a pity because it was nice not being the only blue thing round here for once.



DAY 45 - ADDITIONAL

Just after I finished typing the above bit, there was a critical failure on Floor 507 – the whole level, wiped out in an explosion. Probably not important. The life signs are still working their way up the ship, which is a bit worrying, to say the least. But as I'm not human, I'm probably going to be okay.

I hope.



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to tug on some
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MACKIE**
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of Bill Potts

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